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# Patterson Brands Black's Charges False

Page 44

# EXHIBITORS HERALD

*The Independent Film Trade Paper*

Associated Producers' pictures are—this year especially—the key to exhibitor independence. Exhibitors know these things definitely about our big new organization:

1. All seven Producers have established high standards of production and technique. 2. Our pictures will be big. 3. There will be 30 productions, with first release September 12th. 4. Associated Producers, Inc., will not attempt to compete with exhibitors by owning, leasing or operating theatres.

MACK SENNETT MARSHALL NEILAN . ALLAN DWAN
GEORGE LOANE TUCKER MAURICE TOURNEUR
J. PARKER READ, JR. THOMAS H. INCE

ASSOCIATED PRODUCERS, INC.
729 SEVENTH AVENUE, NEW YORK CITY



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Published weekly at 417 South Dearborn St., Chicago. Subscription, $2.00 a year.

September 4, 1920

# HE STARTLED PHILADELPHIA

PHILADELPHIA BULLETIN
"Nothing like it has ever been seen in a Philadelphia playhouse."

NORTH AMERICAN
"The whole film abounds in unusual and strange scenes which must be seen to be appreciated."

PRESS
"Here is a record in celluloid of an aboriginal life as picturesque as it is amazing."

RECORD
"This picture is one of the most remarkable that the screen has ever revealed."

EVENING LEDGER
"Some of the most remarkable scenes of aboriginal life ever caught by a camera."

INQUIRER
"So realistically are these ferocious beings shown that the picture may be put down as an achievement in cinema art."

Best of all, it is the money picture of the year.

UNIVERSAL—JEWEL

# "SHIPWRECKED AMONG CANNIBALS"

CARL LAEMMLE
presents
CARMEL
MEYERS
in
"IN FOLLY'S TRAIL"
Directed by Rollin Sturgeon from
the Story by Katherine Robbins
The First of Her Eight Great Heart Pictures in
UNIVERSAL'S
NEW STAR
SERIES

ONLY an organization that has back of it the resources—in artists, in ideals, and in equipment—that the Famous Players-Lasky Corporation has, can offer to exhibitors such a list of assured box office successes as are now ready for release.

The productions here listed are typical of what the rest of the year will bring. They are all worthy of the name.

*Paramount Picture*

## SEPTEMBER

**A George Fitzmaurice Production "The Right to Love"**—Lavish and beautiful with more human passion and more spectacular thrills than "On With the Dance."

**Charles Ray in "A Village Sleuth"**—A Thos. H. Ince Production. Here's Charlie again in a funny hick role—full of laughs.

**Elsie Ferguson in "Lady Rose's Daughter."**—Never before has Miss Ferguson appeared to such advantage as in this, her biggest picture, dramatically and scenically.

**Wallace Reid in "What's Your Hurry?"**—Here are thrills and more than thrills; comedy and more than comedy. A thundering drama that is as vital as the elements.

**"Humoresque," featuring Alma Rubens**—A Cosmopolitan production. Its Broadway record tells the story. The biggest picture of the year.

**Dorothy Dalton in Sir James Barrie's famous play, "Half an Hour."**—The author of "Male and Female" and "Peter Pan" has written here a tremendous emotional drama.

**A Hugh Ford Production, Thomas Meighan in "Civilian Clothes."**—The good-luck star in a great comedy drama, wonderfully produced.

**Dorothy Gish in "Little Miss Rebellion."**—A princess making flapjacks! Something different for Miss Gish. Wholly delightfully.

## OCTOBER

**Cecil B. DeMille's Production "Something to Think About."**—Into simple humanities DeMille has gone in this production, with his magic touch.

**Douglas MacLean in "The Jailbird."**—A Thos. H. Ince Production. He broke out of jail and started a lot of things, and then broke back in to finish them.

**Roscoe (Fatty) Arbuckle in "The Round Up."—A George Melford Production.** Fatty's first full length drama! And made from the great melodramatic stage success.

**Maurice Tourneur's Production "Deep Waters."**—An idyll of New England's coast that tells a story of a love that could not be drowned even in the deep waters of jealousy.

**William S. Hart in "The Cradle of Courage."**—Hart is a crook who turns cop and fights a mighty fight to be square. Action and thrills to the limit.

**Ethel Clayton in "A City Sparrow."**—A heart interest story that will move the most calloused to tears and the gloomiest to laughter.

**William Gillette's "Held By the Enemy."**—The biggest of all stage startlers, acted by an all-star cast and produced on a gigantic scale. A punch in every scene.

**Bryant Washburn in "A Full House."**—A riproarious game of love that wasn't played exactly according to Hoyle. A royal flush of laughter that'll win all hands.

**Cosmopolitan Production "The Restless Sex" with Marion Davies.**—Robert W. Chambers' great novel translated to the screen with all its passion and romance.

**Charles Ray in "An Old Fashioned Boy."** A Thos. H. Ince Production. It's a typical Ray comedy drama.

## NOVEMBER

**George Melford's Production "Behold My Wife."**—Sir Gilbert Parker's famous story. Backgrounds of marvelous color; acted by an all-star cast.

**Ethel Clayton in "Sins of Rosanne."**—She loved only jewels, and her heart was as hard as her diamonds. Until a man found a way to awaken her.

**Wallace Reid in Toujours de L'Andace's "Always Audacious."**—A crook who cops a millionaire's sweetheart, home and millions—until the beans are spilled.

**Enid Bennett in "Her Husband's Friend."**—A Thos. H. Ince Production. A domestic drama with a different angle, and thoroughly captivating.

**Billie Burke in "The Frisky Mrs. Johnson."**—Clyde Fitch's famous play of a woman who sacrificed even her reputation to save her friend. Billie Burke's best role.

**Bryant Washburn in "Burglar Proof."**—You couldn't get a nickel out of him with dynamite. But a girl found the combination to his heart as well as to his pocketbook.

**A George Fitzmaurice Production "Idols of Clay."**—In the South Seas, in London's Bohemia and in the palaces of the rich, she searched—for love. Stupendous drama, spectacular production.

**Dorothy Dalton in "A Romantic Adventuress."**—Against her will an adventuress—a blackmailer! Forced to trick the man she really loved. How does she save herself?

# To the People of St. Louis:

We know a girl—a famous motion picture star—and we wish you, each and all, knew her as well as we do.

A great girl; kind, human, sweet, lovely and appreciative. She's natural and genuine and fine. She's a great success, and you don't find her saying: "I'm wonderful," or "I made myself a big star."

Instead she says: "The author wrote a wonderful story. **I had to make it well.** My producer gave me everything that brains and money could devise with which to attain a wonderful production. **I had to do my work well.** I have fine players working with me and their fine work **has made me work all the harder.** A great public in St. Louis has shown its liking for me and the publics of thousands of cities are my makers. They give me my ambition and determination to grow and work harder."

## THE NEW GRAND CENTRAL THEATRE

takes pleasure in announcing its attraction for all of the week, beginning Sunday

# J. PARKER READ, Jr's.

**First Associated Producers**

## SPECIAL PRODUCTION

**starring**

# LOUISE GLAUM

**in**

# THE LEOPARD WOMAN

**From the world-known novel by**
**STEWART EDWARD WHITE**

Louise Glaum is the wonderful girl we have told you about in announcing this picture. A great artist who daily grows in power and popularity. "The Leopard Woman" is a picture we are proud of.

***Any Exhibitor can have this advertisement set in his local newspaper office. It will draw patronage for "The Leopard Woman"***

MARSHALL NEILAN - ALLAN DWAN - GEORGE LOANE TUCKER - MAURICE TOURNEUR
J. PARKER READ JR. - THOMAS H. INCE - MACK SENNETT

ASSOCIATED PRODUCERS INC.

HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY

# DAVID WARK GRIFFITH

*presents*

# "THE LOVE FLOWER"

*From the Collier's Weekly Story "Black Beach" by Ralph Stock*

# "The Love Flower's"

wondrous appeal is being carried to millions of picture patrons now through these pages in

## The Saturday Evening Post

UNITED ARTISTS CORPORATION

MARY PICKFORD · CHARLIE CHAPLIN

DOUGLAS FAIRBANKS · D.W. GRIFFITH

HIRAM ABRAMS, PRESIDENT

# *Public Notice and*

Information has reached me that certain persons are and for some time have been endeavoring to induce Larry Semon to leave the employ of the Vitagraph Company of America and to engage in the production of motion pictures for some other company.

I wish to warn the motion picture trade in general and particularly those who make a practice of stealing motion picture stars from reputable producers that Larry Semon is at present under written contract with the Vitagraph Company which will not expire until December 1, 1924, unless before that date he completes thirty-six (36) motion pictures with the aid and assistance of the Vitagraph Company of America.

Under this contract Semon has agreed to devote his entire time and attention to the business of assisting in the production of these pictures for the Vitagraph Company of America, and he has expressly agreed that he will not, until the full completion of his contract, engage in similar work either in his own behalf or in behalf of any other person or cor-

# *Warning to the Trade:*

poration. Thus far only five of the 36 pictures have been produced.

The Vitagraph Company of America has spent hundreds of thousands of dollars in exploiting its pictures of Semon and in popularizing Semon throughout the world and it does not propose to have its property stolen or appropriated either by the unscrupulous or by those who are ignorant of Semon's present obligations to the Vitagraph Company of America.

We shall, as we have in the past, protect our property in this contract and in the contracts of all of our stars by litigation, whenever necessary, and we will prosecute to the fullest extent of the law any or all firms, persons or corporations who, by offers of increased salary or other inducements, aid or encourage Semon to breach his existing contract with the Vitagraph Company of America.

VITAGRAPH COMPANY OF AMERICA.
ALBERT E. SMITH,
President

# "On the road to God knows where"

"Goldwyn, and more particularly, Frank Lloyd, the director, have extracted a fine picture from the story of "Madame X," which it would not surprise me in the least to see better all the records made by "Dr. Jekyll and Mr. Hyde."

Mr. Burns Mantle

*In September "Photoplay"*

GOLDWYN PICTVRES CORPORATION

SAMVEL GOLDWYN President

Rarely Do They Get As Enthusiastic As This-
Read what "SCREEN OPINIONS" says about

# GEORGE B. SEITZ

in the PATHÉ Serial

# PIRATE GOLD

with Marguerite Courtot

Produced and Directed by George B Seitz

| | Value |
|---|---|
| Story | Good serial—Family |
| Star | Very good —George B. Seitz |
| Author | Very good —Frank Leon Smith |
| Direction | Very good —George B. Seitz |
| Photography | Very good —Harry Wood |

Producer—George B. Seitz 10 Episode Serial Distributor—Pathe

## Our Opinion

### A Serial That Will Appeal to People Everywhere

The production of this serial has been handled in such a manner that in addition to appealing to those folks who are avowed followers of film serials, *it will reach out and interest those of higher intelligence who have looked askance at serials.* There is a vein of comedy running through the serial that takes away the dead monotony of exaggerated thrills and yet leaves no opportunity for a drag in the interest. Romance and adventure are the fundamentals upon which the plot is based and the spectator's interest is maintained steadfastly throughout.

*The serial has all the thrills and suspense one expects to find in a serial* and gets away from the usual run of serials in that instead of ending each chapter with someone hanging at the end of a cliff or awaiting death in one form or another, each chapter ends with a situation so full of suspense that *the interest is worked to an even higher pitch and the spectator is twice as anxious to get back and see the rest.*

Many men have produced, directed and acted in their own stories, but those who have been as successful as this young and enterprising producer-actor-director are few and far between. The direction of the serial has been handled in a very fine manner and the work of George B. Seitz in the featured role is appealing and convincing.

The cast supporting him has been well selected and renderes him capable assistance. *The success of "Bound and Gagged" is a well-known fact and this serial by the same producer promises big things for the man who is on the lookout for good serials.*

It's a Sure Clean-up:
Ask to See the First Episodes
at the Nearest Pathé Exchange

Pathé Distributors

# Ruth Roland

A
Pathé
Serial

in

# Ruth of the Rockies

*Produced by Ruth Roland Serials, Inc.*
*from the story "Broadway Bab"*
*by Johnston McCulley*

As "Western" as its title.

The greatest serial money-star in the world, in the kind of a serial where she shines alone.

Cowboys, crooks, gamblers, desert plains, lofty mountains, shooting, thrilling aeroplane stunts, escapes, pursuits, and romance.

Miss Roland's name will bring them in in crowds for the first episode, and after that you can rest easy; you'll be "sitting on the top of the world."

ASK THE NEAREST PATHE EXCHANGE TO SHOW YOU THE FIRST EPISODES.

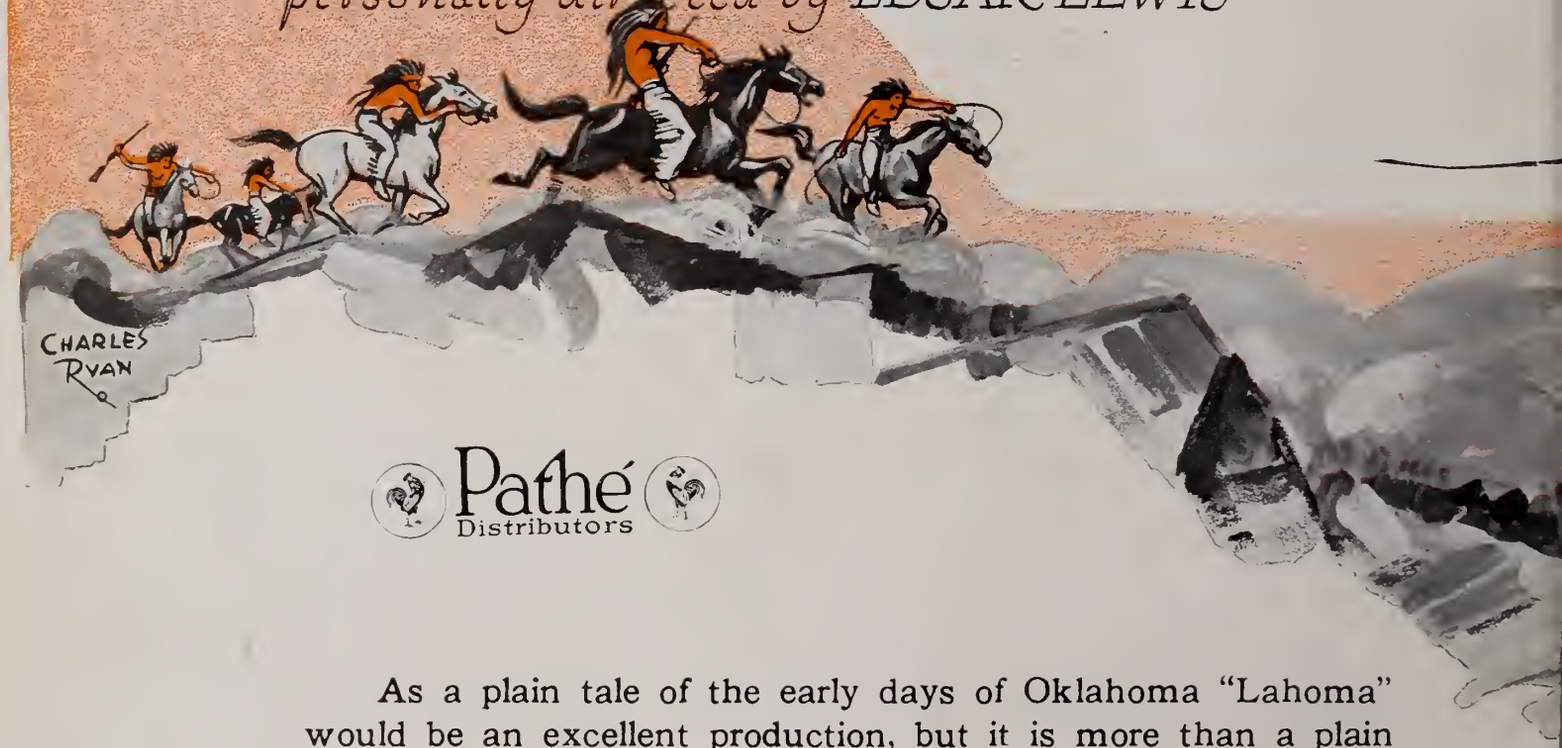
Pathé Distributors

Edgar Lewis Productions Inc.
presents

# LAHOM

## A Story of Early Days in Oklahoma

*from the novel by John Breckinridge Ellis*
*personally directed by EDGAR LEWIS*




Pathé Distributors

As a plain tale of the early days of Oklahoma "Lahoma" would be an excellent production, but it is more than a plain tale.

As a drama, alive with life and action, it would be considered one of the best of the current season, worthy of presentation in the best theatres in the country, but it is more than a drama.

As a theme play, big and sweeping, it could take its place among the finest pictures of this character, but it is more than a theme play.

It is a great story of the pioneers of the West, told in a sequence of great dramatic suspense, and carrying throughout a theme as vital as the human heart is to life itself.

A
Pathé
Distributors

# HAL ROACH

*presents*

# ROLIN COMEDIES

*with*

## "SNUB" POLLARD

*and the little darky*

## SUNSHINE SAMMY

They are shown in more theatres than any other single reel comedy ever released. They are gaining every week in the number of theatres in which they are shown. They more than satisfy patrons and get their value and your profit into the box-office.

**PRODUCED BY ROLIN FILM CO. DIRECTED BY ALF GOULDING**

Pathé Distributors

# ROBERTSON-COLE
## Super-Specials

## SEASON of 1920-21

The First Ten

Pauline Frederick
in her first Super-Special

Dustin Farnum
in "Big Happiness" by Pan

Lew Cody
in "Occasionally Yours"

Mae Marsh
in her first Super-Special
directed by John G. Adolfi

Otis Skinner
in "Kismet" directed by Gasnier

Sessue Hayakawa
in "The First Born"

William Christy Cabanne's
production of his own
powerful story
"So Long Letty"
directed by Al E. Christie

All-Star Haworth Special:
"The Beach of Dreams"

Arsene Lupin Production
"813" with Wedgwood Nowell

R-C
PICTURES

A Minimum of 36

ROBERTSON-COLE

# Sessue Hayakawa

in

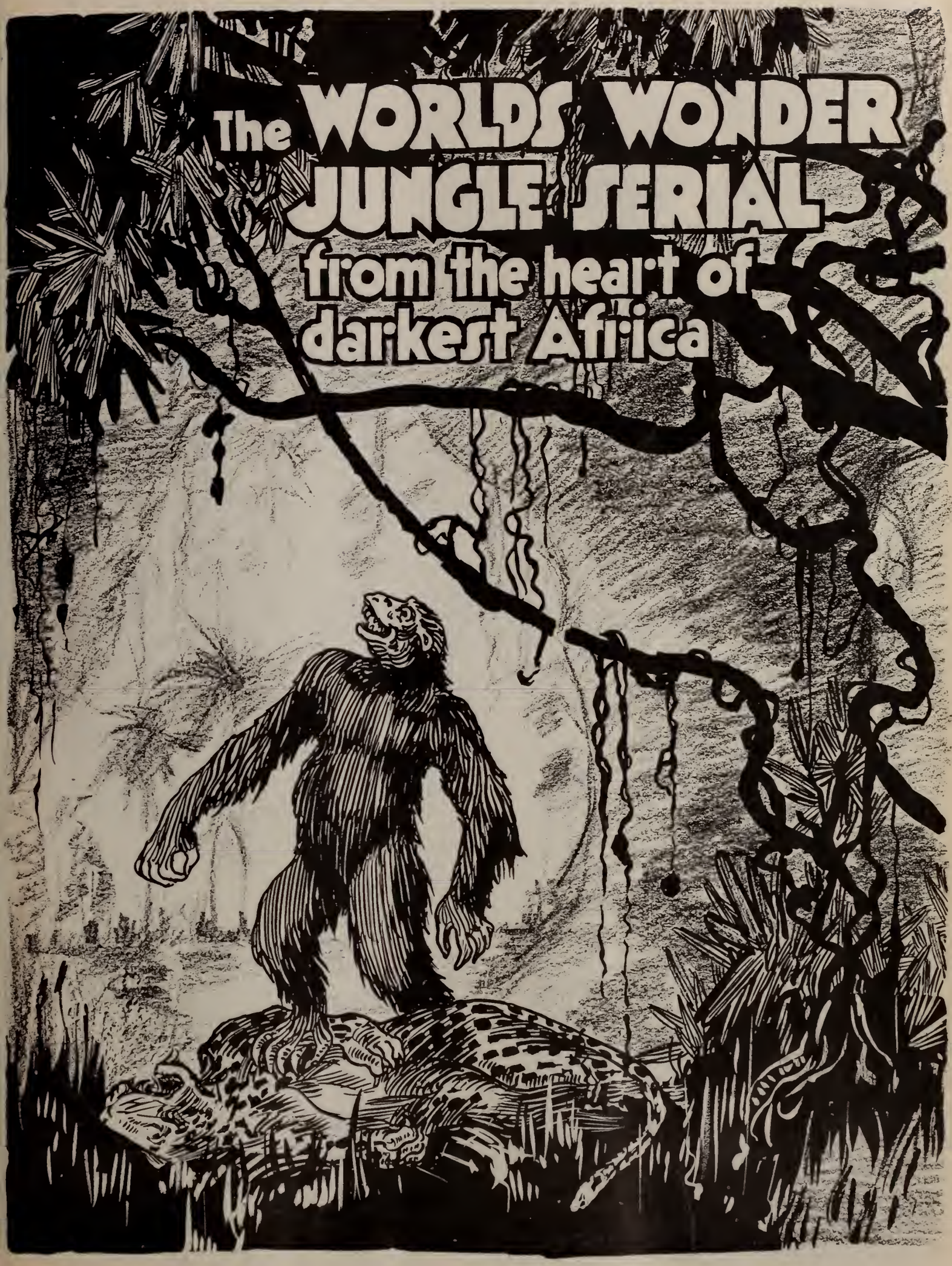
# An Arabian Knight

Produced by HAWORTH

The tale of an adventurous scamp in a land of romance

FROM beside the ancient pyramids Hayakawa digs up hidden gold for the exhibitor. In a production of astonishing realism and beauty, he reaches new heights as a playboy of the East.

Based on emotions as old as the desert sands, his role has an assured drawing power.


The WORLDS WONDER
JUNGLE SERIAL
from the heart of
darkest Africa

# The Son of

Now being produced by the NATIONAL

Under Direction of HARRY REVIER

# Tarzan

FILM CORPORATION of AMERICA

Scenario by Roy Somerville

THE SON of TARZAN
is the most thrilling exciting, sensational love story ever produced by the world's greatest writer of wild animal jungle stories .....
EDGAR RICE BURROUGHS
The creator of TARZAN
World Rights Controlled by
DAVID P. HOWELLS
729 Seventh Avenue
New York City

LLOYD HAMILTON AT HIS BEST

# "HAM"

OUTDOES HIS TRIUMPH OF "DUCK INN"

E.W. HAMMONS PRESENTS

# A MERMAID COMEDY

SITUATIONS as striking as lightning itself that will be followed by veritable hunders of mirth—and the sunshine of atisfaction.

MERMAIDS represent the maximum in action and in cleverness. Ask those exhibitors who have shown "A Fresh Start" and "DUCK INN."

EDUCATIONAL FILMS
CORPORATION OF AMERICA
729 Seventh Ave. New York

# Your Judgment Vindicated
in
# "FICKLE WOMEN"
## *Critics All Proclaim It*
# "Great Attraction"

"David Butler plays the lead in a satisfying manner. The types are all good, and there is no overacting, no straining for effect. 'FICKLE WOMEN' will probably be favorably received wherever shown."—Moving Picture World, Aug. 21st.

"David Butler is a real state rights attraction. David Butler's state right attraction proved to be one of our best summer productions on Broadway. . . . The state rights man who gets some or all of the remaining territory will make no mistake for he will have a picture that deserves, in every respect, the classification of an independent production."—Motion Picture News of Aug. 21st.

"New star shines in very pleasing comedy-drama. . . . The star's acting gets right under the skin. . . . The fights are fine, well staged and so realistic that they thrill with every punch. . . . This one is certainly there with a big entertainment value. Most all of you will find 'FICKLE WOMEN' a fine piece of entertainment property. The star creates a character quite out of the ordinary and makes it human and appealing down to the ground by his fine acting."—Wid's Sunday, Aug. 15th.

"The story works itself out most interestingly, having a good deal of the color and shading of the type made familiar in a number of screen productions starring Charles Ray. The plot has to do with small town peoples, their narrow mindedness and the triumph of the war hero."—Variety of Aug. 20th.

These Reviews prove that "FICKLE WOMEN" will stand the acid test

SOME TERRITORY STILL OPEN!

## D. N. SCHWAB PRODUCTIONS, Inc.

JOSEPH KLEIN, General Manager

1600 Broadway - - - New York

WILLIAM FOX *presents*

# "BRIDE 13"

## The serial supreme in fifteen episodes

Staged by RICHARD STANTON
Story by E. LLOYD SHELDON
Scenario by EDWARD SEDGWICK

# BRIDE 13

To the Motion Picture Exhibitors of America:

In presenting to you "Bride 13", the first serial I have ever produced, I am conscious of a deep responsibility. I have not attempted to embark upon a policy of serial production without the most careful consideration of your needs, and the most painstaking preparations to insure you BIG PROFITS.

Before permitting a serial picture to bear my name I made doubly certain that the creation should reflect abundantly the experience, knowledge and success that have come to me as a producer of feature pictures of worldwide fame. "Bride 13" is therefore the fruit of earnest endeavor to provide the exhibitors with a serial that outclasses anything ever done before. It represents Fox Showmanship applied to Serial Production.

This picture was made on a very ambitious scale. An entire fleet of the United States warships and aircraft, with thousands of men, assisted in its making—a fact unique in film annals. I am confident that it will not only evoke the enthusiasm of serial fans but will convert to that class of picture a huge following of persons heretofore uninterested. "Bride 13" promises BIG MONEY for theatres of every description.

"Bride 13" is only the first of serials that will bear the name of William Fox. Another is in the making, the first episode of which will be released the week following the final episode of "BRIDE 13". Others will follow. Under my new policy one serial episode will be released every week in the year.

William Fox

For sheer daredeviltry, for a startling succession of thrilling stunts and narrow escapes from death, "Bride 13" stands pre-eminent. There is no faking anywhere in the picture. Everything seen on the screen was actually performed by the players as called for in the script, and there is not a single incident that taxes the credulity of the most discriminating.

This picture is remarkable for the high speed with which it moves. From start to finish it progresses with an amazing dash, its interest never lags for a moment and there is surprise after surprise in each of its episodes. If ever there was suspense on the screen it is revealed in "BRIDE 13"

BRIDE 13

# BRIDE 13

An insidious, unseen, apparently irresistible menace striking at the flower of American Womanhood! Fathoms below the sea lurks the sinister force that siezes the daughters of leading American families with an ease that is uncanny. The Secret Service, in spite of its efficiency, is for the time being baffled. The United States Navy is appealed to for aid. Out over the dark waters of the Atlantic Ocean the mighty ships of the Atlantic Fleet, cleared for action, go scurrying in pursuit of the pirate submarine, a majestic armada, bound on an errand of justice and vengeance.

Such is the theme of "BRIDE 13," the Serial Supreme. Mystery horror, sterling valor and steadfast devotion play their part in this serial.

# BRIDE 13

Nowhere is there a man, woman or child who does not delight in motion pictures of breath-taking adventures by sea. "Bride 13" is replete with such scenes, many of the episodes being devoted entirely to action on the water. Fights on submarines, on destroyers and yachts, battles with seaplanes and dirigibles and fearful encounters in the waves themselves are offered in large measure. Beautiful and unusual effects were obtained in the marshalling of the great fleet that helped in the making of the picture.

A magnificent tribute to the devotion and bravery of our womanhood is embodied in "Bride 13." Face to face with the hideous influence that aims to besmirch the hearths of the Nation, the Thirteenth Bride bids it defiance, though her death seems certain. Crystallized in this one sterling character are all the fine qualities of the good woman so beloved by Americans.

# BRIDE 13

From the mansion of a millionaire to the hold of a pirate submarine, into the depths of an iron mine, in the torture chamber of a castle, in mid-air in a seaplane, in the desert in North Africa—such is the broad sweep of "Bride 13." Through forests and over streams, on land and on sea the serial carries the onlooker irresistibly forward to the final episode. The picture is an example of perfection in staging, the interiors representing studio art at its best and the exteriors displaying a complete grasp of the niceties and skill of first-class directing.

Now we are skimming over the sea on the deck of a submarine chaser; a minute later we are sailing high over Newport in a seaplane pursuing the villain in his automobile. Again, we creep through subterranean corridors with the hero, striving to evade the pirates; then we take part in a happy reunion on the deck of a palatial yacht. Later we witness the wreck of a schooner on Mediterranean shores and see the hapless brides seized by African tribesmen. Variety, speed and withal coherence—that characterizes "Bride 13."

# BRIDE 13

## *Thanks to the Navy*

*To the Secretary, Officers and Men of the U. S. Navy:*

It is to you that thanks are due for having made possible the filming of "Bride 13". Without your generous co-operation this serial could not have been presented to the exhibitors of this country.

I wish to assure you of my appreciation of your invaluable assistance. For months men, ships, seaplanes and dirigibles of the Atlantic Fleet were engaged in a great photoplay. Your part was not an easy one. "Bride 13" is not a war picture, as you know, but unfolds to the American people a clear and vital conception of the peacetime activities of our men afloat and ashore. Officers and men gave the limit of their energies to the task. The work of our Navy has been splendid and I feel that your efforts have been capably portrayed on the screen.

The best way to thank the Navy for its help was to make a good picture. I know "Bride 13" *IS* a good picture. Every citizen of this country must come away from a screening of the serial with a comfortable sense of the security of these shores while the United States Navy remains to see that right shall prevail over might.

Sincerely and appreciatively yours,

William Fox

*Fox Showmanship*
*Applied to Serial Production*

"Bride 13" means crowded theatres. It offers HUGE PROFITS to discerning showmen. It appeals to every class of motion picture audience. If you want to share in its big returns, GET BUSY NOW

Fox Entertainments

PEERLESS FEATURE PRODUCING COMPANY
PRESENTS
THE WHITE RIDER
STARRING
JOE MOORE & EILEEN SEDGWICK
A MYSTERY PICTURE WITH A THOUSAND THRILLS
DISTRIBUTED BY
MASTERPIECE FILM DISTRIBUTING CORP
130 W 46TH ST N Y C
327 MAIN ST. BUFFALO
12 PIEDMONT ST. BOSTON
207 So WABASH AVE CHICAGO
JOSEPH MACK BLDG. DETROIT
420 E LEXINGTON ST. BALTIMORE
B & B FILM DISTRIBUTING CORPORATION
BROADWAY & PIONEER ST. CINC
416 BELMONT BLDG. CLEVELAND
1333 VINE ST PHILADELPHIA
ALL STAR FILM COMPANY
1010 FORBES ST PITTSBURG
PEACOCK PRODUCTIONS INC
DREXEL BLDG. TULSA OKLA
3316 LINDELL PL ST LOUIS
125 So HUDSON ST OKLAHOMA CITY
OZARK BLDG KANSAS CITY MO
1810 COMMERCE ST DALLAS
MASTERPIECE FILM COMPANY
421 LOEB ARCADE BLDG MINNEAPOLIS
BALANCE OF UNITED STATES FOR SALE
APPLY TO
MILTON C. WORK
130 W 46TH ST. N Y C

William Fox presents

# WILLIAM FARNUM

in

# IF I WERE KING

from the great stage success and novel by
JUSTIN HUNTLY McCARTHY

Scenario by E. Lloyd Sheldon

Directed by
J. GORDON EDWARDS

FOX ENTERTAINMENTS

As Villon the vagabond poet and later as Grand Constable of France

Farnum excels, by sheer artistry of interpretation, any of his previous roles

A star with a marvelous following

A story with an audience already "sold".

# OUT OF THE NIGHT

The first of three great episodes complete

in

# WHILE NEW YORK SLEEPS

1920
Cinemelodrama of life in the great metropolis

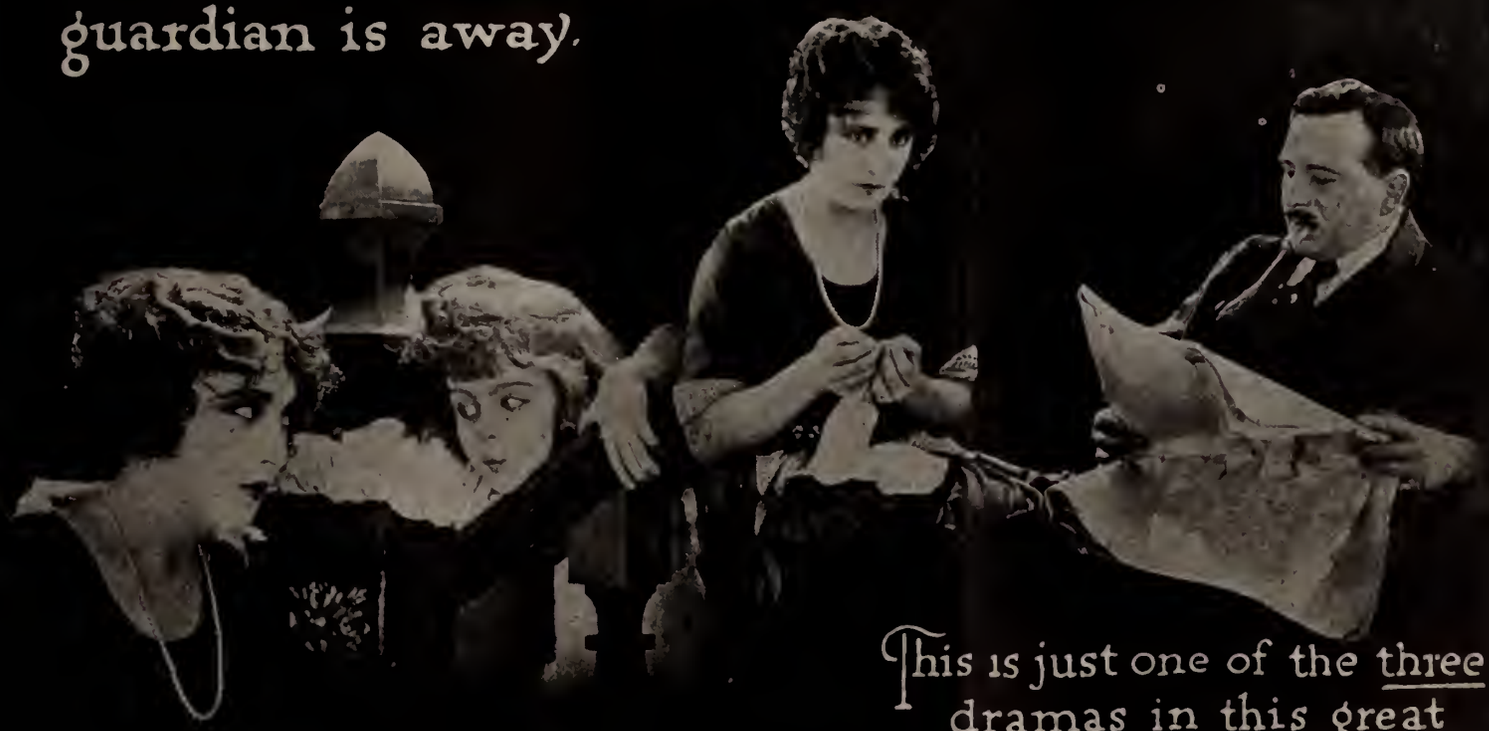
Staged by
Charles J. Brabin

FOX
ENTERTAINMENTS

William Fox *presents*

# WHILE NEW YORK SLEEPS

One phase of New York night life — the terror that strikes — from the dark — at the heart of the home — at the safety of the nest — when its guardian is away.



This is just one of the three dramas in this great picture of TODAY

William Fox *presents*

# Lt. ORMER LOCKLEAR

*A blazer of new trails*
*The most daring of pathfinders in air realms.*

Ten per cent of the profits of "THE SKYWAYMAN" exhibition throughout America will be given to the families of Lieut. Ormer Locklear and Pilot Milton Elliott by Fox Film Corporation.

# in The Skywayman

by
JULIUS G. FURTHMAN

*Directed by*
JAMES P. HOGAN

*With*
LOUISE LOVELY

*A drama of life and thrills above the clouds*

# RELEASED SOON!

William Fox

*presents*

# TOM MIX

This is the man

This is the horse

Fox Entertainments

# in The Untamed

*Story by* MAX BRAND

*Scenario by* H. P. KEELER

*Direction by* EMMETT J. FLYNN

And this is
the
We

Bart the
Great Dane

This is the dog

This
admit
friend
strang

William Fox
*presents*

# PEARL WHITE

This is the man

Fox En

*The best known star in every hemisphere in her*
FIRST
## FEATURE
PRODUCTION

*A stirring story of the underworld*

*As a novel "The White Moll" is now numbering among the season's "best sellers"—*

*As a photoplay it is proving the greatest asset of the season to exhibitors—*

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in *The*

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*by* FRANK L. PACKARD

*Directed by* HARRY MILLARDE

*Scenario by* E. LLOYD SHELDON

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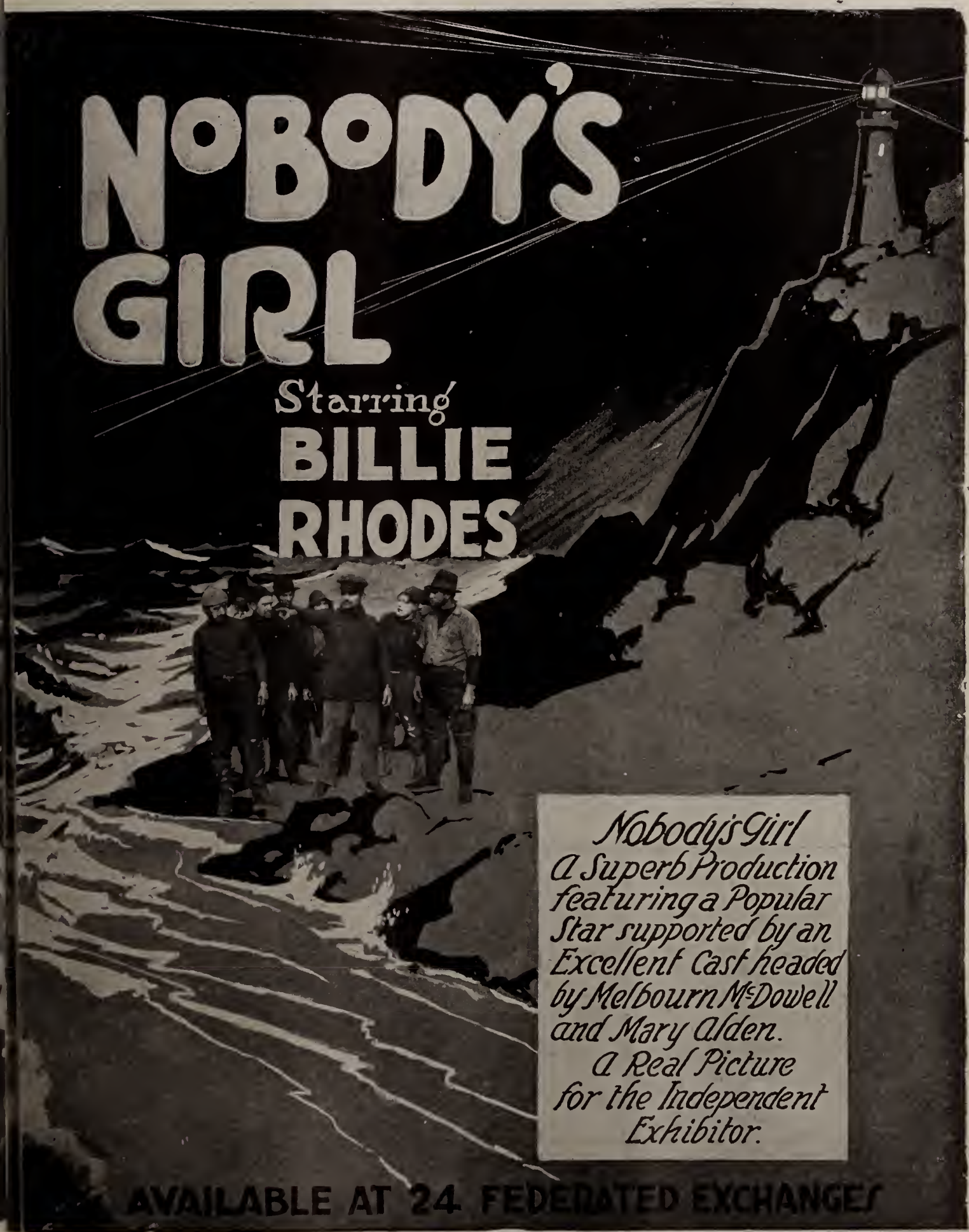
Present
W. E. SHALLENBERGER
General Manager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A Superb Production
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IN

# "HELL'S OASIS"

ADAPTED from the FAMOUS STAGE PLAY
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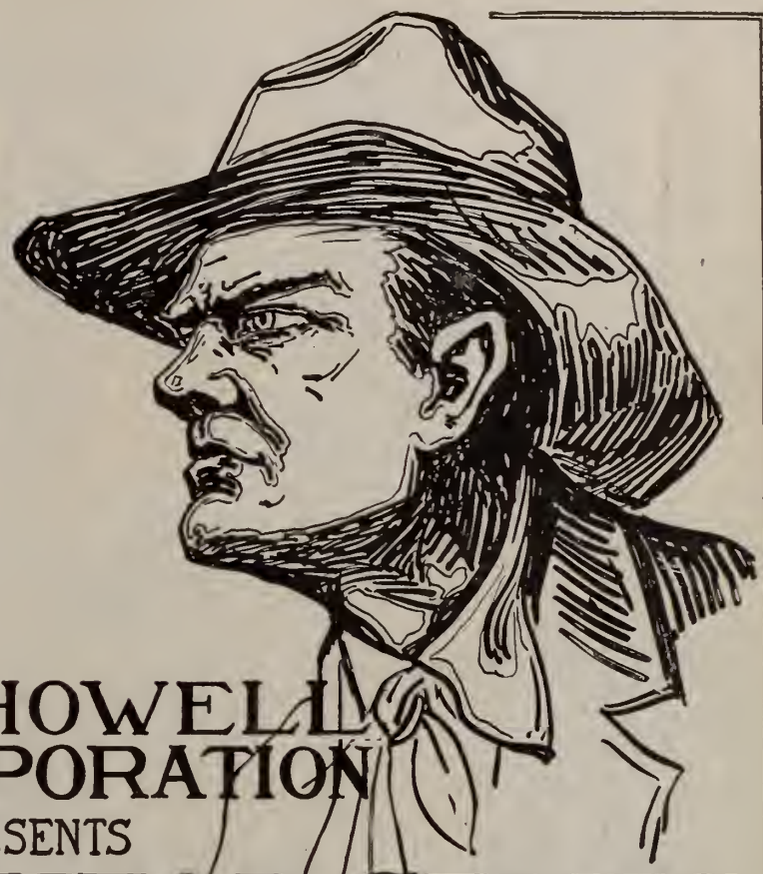

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## TWO REEL DRAMAS

TWELVE TENSE AND THRILLING PHOTOPLAYS
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# SUSPENSE! EXCITEMENT! MYSTERY!

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Babe Ruth in
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"Will Satisfy Any Audience Anywhere"---*Motion Picture News*

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*All Star Cast Including*

***Agnes Ayres***
***Fuller Mellish***
***Riley Hatch***
***Walter Green***
***Edward Kepler***

*Directed by*

***R. William Neill***

Scored a Distinctive Triumph in the Leading Picture Theatres on Broadway

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Adelphi Theatre
Symphony Theatre
Fox's Audubon Theatre
Moorish Gardens
Olympia Theatre

Broadway Photoplays
Regent Theatre
Schuyler Theatre
Standard Theatres
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WALTER NIEBUHR, President

411 Fifth Avenue, New York

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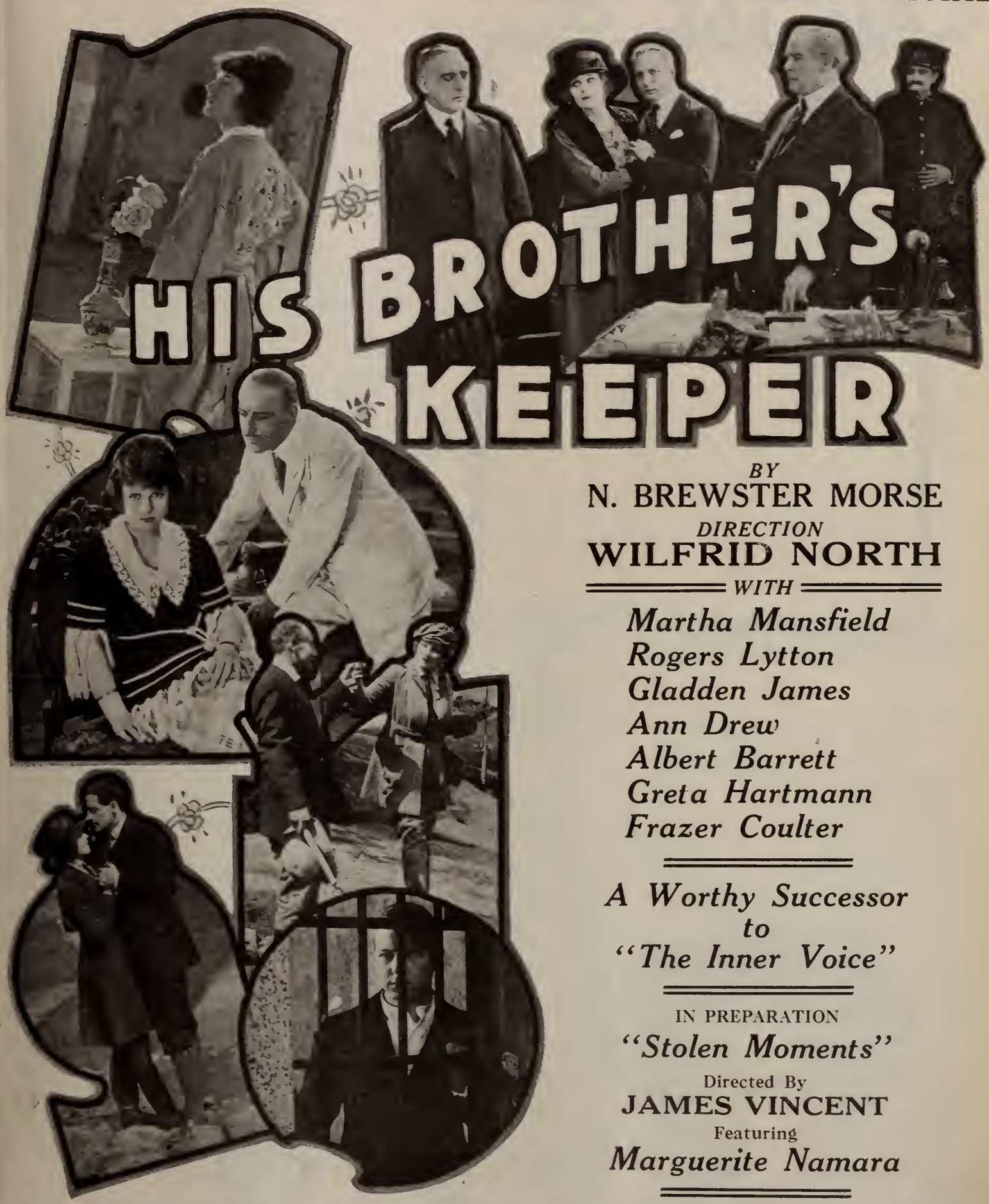


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WILFRID NORTH

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*Ann Drew*
*Albert Barrett*
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*A Worthy Successor to "The Inner Voice"*

IN PREPARATION
*"Stolen Moments"*
Directed By
JAMES VINCENT
Featuring
*Marguerite Namara*

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LOS ANGELES — CALIFORNIA

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RUSSELL-GREIVER-RUSSELL
SOLE AGENTS FOR THE MANUFACTURER

R. G. R.
CHICAGO

TUSUN
Jumpacked
COMEDIES
With BOBBIE DAY and
the TUSUN
BATHING
BEAUTIES
Your territory
may
still be
open
DONALD ULSH
CAPITAL FILM CO.
220 SOUTH STATE ST. CHICAGO

To The National Board of Review of Motion Pictures,
70 Fifth Avenue, New York City.

Dear Sirs:

Received pamphlet containing subjects from April 1, 1918, to April 1, 1919. Worth ten times its price. Enclosed find check for $1.50 for lists for coming year and back catalogs.

Thanking you,

Respectfully,
COALVILLE OPERA HOUSE.

The above letter received from an exhibitor in a mining town is typical of letters from exhibitors everywhere who bought, last year, the Board's catalog of selected films. There is now ready for distribution a later issue of this catalog **(which contains no advertising matter)** entitled:

## "A Garden of American Motion Pictures"

covering pictures seen by the Board, April 1, 1919-December 31, 1919.

**Price 25 Cents**

Previous issues of this catalog listing older pictures are also available; and monthly lists which serve to keep the "Garden" up to date may be had for an annual subscription of one dollar.

Both catalogs and monthly lists give release date (in many cases this year's), title, distributor, number of reels, "star," a brief characterization, and the source when drawn from standard or current literature. Especial suitability for young people, aged 12-16, or of any age, is also indicated.

**WHY NOT USE THE "GARDEN" AND BUILD UP AND HOLD A NEW AND DISCRIMINATING CLIENTELE?**

---

To the National Board of Review,
70 Fifth Ave., New York City.

Gentlemen:

Enclosed is $..... for which please send me the items checked:

"A Garden of American Motion Pictures"—April 1, 1919-Dec. 31, 1919...$0.25
"A Garden of American Motion Pictures"—April 1, 1918-March 31, 1919. .25
All available older "Gardens"..... .25
Monthly selected lists for the year 1920..... 1.00

(Name) .....

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**(Space contributed by EXHIBITORS HERALD in the cause of BETTER PICTURES)**

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THE DIRECTOR HANDLES HIS COMPANY LIKE ONE **INSPIRED.** SPLENDID **WORKMANSHIP** RESPONDS WITH ALL ITS HEART, EARTHBOUND FROM A PURELY TECHNICAL POINT OF VIEW, BEARS CLEAR THE STAMP OF **CONSTRUCTIVE ABILITY.**

LOUIS REEVES HARRISON
Motion Picture World
Aug. 20, 1920

## PERSONALLY DIRECTED BY

# T. HAYES HUNTER

ON BROADWAY NOW

!!EUREKA!!

Long after others to come have been forgotten

THIS PHOTOPLAY WILL LIVE

Only That Which Is Based On Love Can En

Hatred
Strife
Intrigue
Cunning
Greed
Power
All for Naught

A Gripping Human Story

"DEMOCRA

THE VISION

DRAMA, THEME AND TITLES BY LEE FR

ORIGINAL SCENARIO BY NIN

DIRECTED BY W

STELL

IN

!!EUREKA!!

Exhibitors and Buyers Watch This Date

# Opportunity Knocks at Your Door Again

# "Best Picture of the Year"

**Joseph Plunkett**
*Managing Director New York Strand*

And that's the way the Big Broadway House Advertised

# King Vidor's

Production of

## "The Jack-Knife Man"

The first time it ever said this of any picture

From the novel by

Ellis Parker Butler
Directed by King Vidor
Scenario by William Parker
Photographed by Ira H. Morgan

Foreign Representative, David P. Howells, Inc.,
729 Seventh Ave., New York City

A First National Attraction

Rothacker Prints

*The Critics Say:*

"The picture is like a visualization of one of Riley's or Field's poems."—*Motion Picture News.*

"It is very human, very much like every day life. The chances are fifty to one they'll like it."—*Wid's.*

"Stands for good, clean entertainment, with touches of genuine humor, beautified by tender revelations of human kindliness."—*Moving Picture World.*

"Situations vibrant with sympathetic appeal and clever touches of homely comedy."—*Exhibitors Trade Review.*

"One of the pictures that will go down in film history. Refreshingly new; grips both the emotions and the risibilities."—*New York Evening Mail.*

"Splendid! It pierces into the heart of you. It grips you."—*New York American.*

"A rare treat. Everyone should see it."—*New York Morning Telegraph.*

"Its humor is infectious; its pathos restrained."—*New York Globe.*

"It has the charm of Huckleberry Finn."—*The Sun and New York Herald.*

"Like 'The Music Master.' One of the most talked of pictures shown in New York."—*New York Tribune.*

**There'll be a Franchise everywhere**

# Regarding Charles Chaplin and "The Kid"

New York, August 20, 1920.

*To Whom It May Concern:*

In reference to the published statements of Charles Chaplin to the effect that he intends to sell a motion picture produced by him in approximately five reels, entitled "The Kid," we wish to warn and advise you that Charles Chaplin, by virtue of a contract entered into on the 19th day of June, 1917, with the First National Exhibitors' Circuit, Inc., a New York corporation, is under contract to produce solely and exclusively for the First National Exhibitors' Circuit, Inc., eight photoplays; that the term of the said contract has not yet expired and that until the expiration of the said contract the said Charles Chaplin has no right or authority to produce motion pictures for any person, firm or corporation or to sell any motion pictures produced by him to any other person, firm or corporation other than the said First National Exhibitors' Circuit, Inc., and further that the said First National Exhibitors' Circuit, Inc., claims and contends that the distribution rights for the world for the aforesaid motion picture entitled "The Kid" belongs to it, and that the said Charles Chaplin has no right or authority to dispose of same.

First National Exhibitors' Circuit, Inc., further gives notice to all persons that it will prosecute and defend its rights in the premises in the courts of the land to the utmost of its ability.

*First National Exhibitors' Circuit, Inc.*
*per H. O. Schwalbe*
*Secretary*

# *A Picture to Delight th*

# Annette Kellerma

Ferocious Willie Turns Kidnapper

No Wonder He Went Up in the Air

## All You Need Worry About Is Having Enough Seats

There are more big stunts in this picture than you have dreamed of in a year.

It's there with more exploitation angles than you could wish for.

Go after it big! Circus it and Jazz it to the limit, and you won't be able to keep 'em out.

And everyone will like it and tell you so. Besides the wonderful thrills on land, in the air and under sea, there's a strong drama of love, intrigue and adventure.

You have read how it took New York by storm. It'll do the same in your town.

***Go To It***

Annabel Calls a Bad Man's Bluff

Buck Nelson Was Hard Boiled

***There'll be a Franchise everywhere***

# Hearts of All Showmen

# What Women Love

## A Mile-a-Minute Comedy-Drama

with

210 Smiles 76 Big Laughs
29 Thrills 16 Scares
4 Sensations

Presented by
Sol Lesser

Story by Bernard McConville
Directed by Nate Watt
Supervised by H. P. Caulfield

A First National BIG Special

Rothacker Prints

Willie Passed Out of the Picture

Who Wouldn't Be Vamped?

Oh, How She Could Tease

With Love and Gun They Steered for Home

There'll be a Franchise everywhere

There'll be a Franchise everywhere

# A BIG PR

MAYFLOWER PHOTOPLAY CORPORATION

*presents*

## AN ALLAN DWAN PRODUCTION

*Directed by* ALLAN DWAN

# IN THE HEART

A stirring special from the Epic Drama of American life by William Allen White

A FIRST NATIONAL ATTRACTION

Rothacker

There'll be a Franchise everywhere

# ODUCTION

# OF A FOOL

## It's BIG in every way

A story of tremendous power = Wonderful direction = Exceptional all star cast = Smashing scenes = love - pathos - heart interest.

## Wait till you see it!

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LOS ANGELES OFFICE 520 S. BROADWAY - TEL. 66010

MARTIN J. QUIGLEY — *The Independent Film Trade Paper* — PUBLISHER & EDITOR

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*Subscription Prices United States, Cuba, Hawaii, Porto Rico and Philippine Islands, $2.00 a Year, Fifteen Cents a Copy. Canada, $3.50 a Year Foreign, $4.00 a Year.*

**There'll be a Franchise everywhere**

# Your bank will lend you money

## if you own a First National Franchise

### *Here's Why—*

Following is part of a letter from a new Franchise Holder:

"Have been feeling unusually happy today. Did not realize why until a few minutes ago. Must be reaction for sense of security account buying First National Franchise and will attempt to tell you just how I feel about it.

"Couple of years ago we went to our bank to borrow some money and explained we had all the good pictures and so forth. First thing they asked was how long are you assured of these pictures? Needless to say I had to stall. It will be different now that I own a First National Franchise.

"Think what it means when an exhibitor can say he actually owns a good film service. The borrowing power of my investment has increased one hundred per cent.

"We know that we will have protection for at least three years with combined strength of many big exhibitors who have their interests to protect."

*This is another reason why—*

## *There'll be a Franchise everywhere*

EXHIBITORS HERALD

# COMMENT OF THE WEEK

*by* MARTIN J. QUIGLEY

## American Pictures First

The attention of the industry has been invited to the activities of an excursionist who has set out for foreign parts for the apparent intention of making a counter stroke on the Columbus deed and discovering a new film world.

As a publicity stunt the adventurer is entitled to the just reward of his effort. But when the industry is asked to consider seriously this performance it appears to us that it devolves upon someone to point out that as a serious proposition it is fraught with a variety of undesirable complications.

In the first place it is an extraordinary example of lopsided judgment when any person identified with American film interests feels called upon to aid in bringing on a condition which might eventuate in a deadly competition between the product of American studios and cheap foreign film.

The first consideration of every American in the motion picture business should be to lend a hand in maintaining the preeminence of the American picture both here and abroad. And certainly no more serious disaster to the American picture, its artistic and commercial possibilities, could be conceived than to have the home market narrowed to the American producer by the introduction of quantities of foreign film produced at very low costs in comparison with the costs of American pictures.

It is true, exhibitors in the United States are friendly disposed toward the widening of the American market for the accommodation of the best product of foreign producers but this attitude does not contemplate any wholesale dumping which would imperil the fortunes of the American producer, with whose welfare the American exhibitor is inevitably linked.

If there was the slightest hope that the foreign market might yield to the American exhibitor a sufficient quantity of pictures of a calibre that would enable him to keep his theatre open and at lower prices than he is now paying, then he might with some justification throw the native producer overboard and let him sink or swim according to the outcome that would be his individual fate.

But no sane person can give a moment's thought to the idea that such a thing is possible. Then why give a moment's tolerance to a proposition apparently calculated to trick the exhibitor into believing that his salvation lies in the wholesale introduction of foreign pictures and at the same time endeavoring to hoodwink the American producer as to the real consequences of the movement by a show offering unauthenticated information about foreign markets?

It seems to transcend the bounds of rational effort when there is an attempt to subject the American industry to a condition which every maker of a finished product in the United States fights with every atom of his strength. Our tariff laws are carefully builded as a barrier to prevent the United States from being made a dumping ground for product made under conditions unreconciliable with American ideals and as a consequence representing only a small part of the cost of a similar American product.

Important as is the financial aspect of this situation, even this dims into insignificance alongside of the greater issues that are brought forward because of the nature of the product here under consideration. Could any greater mishap be pinned to the fortunes of America than to have the public of the United States subjected on all sides to the influences of motion pictures based on the rank standards—moral, social and economic—of decadent civilizations?

Just why a trade publication, supposedly devoted to American interests, should engage itself in this business is something beyond our scope of speculation. It appears to us, however, that the American producer who is so vitally concerned in possible consequences will make it his business to plumb the depths of the matter and render a verdict of gross stupidity or that other thing—which for the good of the whole industry—we hope is not the case.

In the meantime, we will be charitable and view it as just another publicity stunt gone wrong.

# Heraldgrams

S. S. Cassard of the Nicholas Power Company, has just returned to New York city from a long business trip through the west for his company. We have it on good authority that "S. S." brought back a sheaf of orders.

* * *

D. M. Vandawalker, Jr., who has been in New York buying features for his Chicago exchange, returned last week and expects to leave again for the metropolis September 1 to complete his purchases.

* * *

Joe Reddy, assistant to Randolph Lewis of the Pathe publicity staff, is all set for his wedding, which will take place at Saluda, Va., on September 7. Joe timed the wedding to include his vacation which begins Sept. 4, foxy fellow.

* * *

Walter K. Hill, for a number of years publicity director for Bluebird Photoplays and recently connected with the editorial staff of *Moving Picture World*, has resigned to become vice-president of International Theatre Corporation.

* * *

Louis B. Mayer, producer for Anita Stewart and Mildred Harris Chaplin, has arrived in New York after a sojourn in Los Angeles during which he saw the completion of four Stewart and five Chaplin productions. Mr. Mayer is planning a European voyage to follow his stay in New York, but announces that his absence will not mean a slowing up in production.

* * *

Myron and David Selznick, president and secretary of Selznick Pictures Corporation, have left London for Paris after visiting the larger studios in the English capital. Louis Brock, Owen Moore, Fred Almy, Jr., and Mr. and Mrs. Hobart Henley are with the Selznick party.

* * *

Harry M. Berman, general manager of Universal, was decidedly active during his short stay in the Windy City last week. Besides sitting in on several conferences he obtained a lease whereby Universal can return its films to the Consumers building.

* * *

Axel Pearson, proprietor of the Vaudette theatre at Connersville, Ind., has sailed from Stockholm, Sweden, on the return voyage after visiting his parents. He writes that he extended his visit to include many places of interest in Europe.

* * *

S. S. Hutchinson, president of the American Film Company, is en route to England where he will visit the foreign studios of his concern.

* * *

D. N. Schwab, president of the D. N. Schwab Productions, passed through Chicago, August 21, on his way West. He is visiting the various exchange centres throughout the country.

* * *

W. D. Russell, general manager of the Capital Film Company, left Chicago, August 22, for an extended visit to the West Coast studios of that concern.

* * *

Sam E. Morris, vice-president and general manager of Select Pictures Corporation, who recently underwent an operation at the Mount Sinai Hospital, New York City, paid his first visit to the Selznick office last week.

* * *

Charles McClintock, director of exploitation for Selznick Enterprises, is making a tour of the country in the interests of Selznick exploitation service to exhibitors. Buffalo and Cleveland were the first cities visited and Mr. McClintock spent the week end last week in Chicago.

* * *

W. E. Keller, formerly salesman of the Omaha branch of the W. W. Hodkinson Corporation, has been appointed representative and given full charge of that exchange.

* * *

George B. Seitz, producer, director and serial star, has returned from Spain after six weeks spent in filming scenes for his first Pathe feature, "Rogues and Romance." Players who made up the producing unit are June Caprice, Marguerite Courtot, Harry Semels, Frank Redman, William P. Sullivan and Harry Wood.

* * *

Sam Benjamin, Universal exchange manager at Oklahoma City, Okla., is in New York enjoying his first vacation in five years. Mrs. Benjamin is with her husband on the trip and it is planned to stop off at Buffalo, Chicago and Kansas City on the return.

* * *

Henry C. Siegel, well known in financial circles, has been appointed treasurer of Selznick Enterprises by Lewis J. Selznick, president.

* * *

Fred McConnell, formerly with the old *Chicago Herald* and now in the New York office of Pathe, was a Chicago visitor last week.

# Re-Takes of the News

*By J. R. M.*

**Big News o' the Week—**

"All of the Smiths become Pickfords."

"Percy Dubb returns from Hawaii."

"Walt Hill to star in "The Theatre Builders."

"Epidemic of exhibitors conventions sweeps the country."

"White paper shortage caused by printing notification speeches."

"Ponzi won't star in pictures."

*

**Percy Dubb Returns—**

**Brown as a berry; hale and hearty Percy Dubb, Exhibitors Herald's intrepid exploitation expert, who has been touring the Hawaiian islands for four months in search of raw material for lobby displays, stepped from the "S. S. Bucolic" as she docked at San Francisco last Saturday. Mr. Dubb was wined and dined in the land of the hula hula by every one from the Chief of the Woppus tribe down to the last retired bootblack living on the Island of perpetual jazz. He was accorded quite an ovation upon his departure and received many gifts of rare value, which he left with his "uncle" immediately upon arriving on the West coast. Exhibitors throughout the U. S. A. are preparing unprecedented receptions for Mr. Dubb, many of whom have tried his exploitation stunts at their theatres.**

*

**The Reichenbach of the West—**

Chicago papers fell for a "Baby for Sale" story and devoted columns to it, only to find out later that it was a "plant" for an Ivan Abramson picture. M. J. Mintz of Celebrated Players got it over.

*

**"I've got Something—"**

It may be O. K. for a candidate to carry water on both shoulders but the fellow who has something on both hips will make a bigger hit with the male voters.

*

**Thanx George—**

Last week we "let George do it"—write this col.—and if we do say it ourselves our stock yard correspondent made a good job of it.

*

**They'll Need It—**

I see where they're trying to make a camera to photograph "Babe" Ruth's home runs. It's to have an indicator on it that registers up to 100 swats.

TWO photo-plays of exactly equal merit do not always get identical box-office returns;—for that state of things there is a definite reason,—

The posters with which they are advertised are bound to vary in merit, and the photo-play exploited with RITCHEY posters has a tremendous advantage.

RITCHEY LITHOGRAPHING CORPORATION
406 West 31st Street, New York Phone: Chelsea 8388

## *175 Reels Rejected in Year By Ohio Censors*

*(Special to Exhibitors Herald)*

CLEVELAND, OHIO, August 24.—The censorship board of this state, in its report covering last year, states that 24,395 reels of film were approved without elimination, while 175 were rejected in their entirety. Eliminations were made in 4,175 reels. Receipts of the board totaled $29,087, while expenditures amounted to $19,453.

## *Sunday Amusements Is One Issue at Election*

*(Special to Exhibitors Herald)*

LITTLE ROCK, ARK., Aug. 24.—Harry Walsh, one of the candidates for governor in the recent state-wide primary, ran on a platform advocating Sunday amusements. Although Mr. Walsh did not win he had the support of theatre owners, baseball fans and other citizens who hold more liberal views on the question of entertainment.

## *May Bar Picture Shows From Wooden Buildings*

*(Special to Exhibitors Herald)*

FRESNO, CAL., August 24.—The town trustees have under consideration an ordinance which would prohibit the use of wooden structures by motion picture shows. Just what action the trustees will take is a matter of speculation.

## *Mary's Mother Will Be "Mrs. Pickford"*

*(Special to Exhibitors Herald)*

LOS ANGELES, August 24.—Mrs. Charlotte Smith, mother of Mary, has followed the example of her son, Jack, and has petitioned the courts to make her legal name Charlotte Pickford.

## *Sub-Franchise Obtained For Regent, Flint, Mich.*

*(Special to Exhibitors Herald)*

FLINT, MICH., August 24.—A sub-franchise in Associated First National Pictures, Inc., has been obtained for the Regent theatre by Bijou Theatrical Enterprises Company, according to W. S. Butterfield, president.

## *Locklear's Estate Is Worth $15,000*

*(Special to Exhibitors Herald)*

LOS ANGELES, August 24.—Ormer Locklear, aviator star who recently met his death, left an estate valued at $15,000, according to a petition filed by his widow, Ruby Graves Locklear.

## *Censorship Annoyance Eliminated in Georgia*

*(Special to Exhibitors Herald)*

ATLANTA, GA., August 24.—The censorship annoyance, which was caused in this state by the introduction of a bill in the legislature, has been eliminated for the present by the adjournment of the legislative body.

# Begin Adjusting Complaints Under New Zukor Covenant

## Several Controversies Over Contracts With Famous Players Are Amicably Ended—Lynch Denies Effort to Form Booking Agency

*(Special to Exhibitors Herald)*

**NEW YORK, August 24.—Setting in operation the agreement reached with Adolph Zukor, president of the Famous Players-Lasky Corporation, officers of the Motion Picture Theatre Owners of America have already opened the work of adjusting the complaints of individual exhibitors from all parts of the country with the Famous Players company.**

**In some instances where complaints were submitted to the committee in reference to the controversy over the 1919-1920 contracts of Famous Players with independent exhibitors, adjustments have already been made.**

### COMPLAINTS ARE BEING GATHERED

**Every member of the executive committee of the Motion Picture Theatre Owners of America has been requested by wire to gather in his zone all complaints and any specific instances of abuses towards independent exhibitors in their territory and forward them to the committee for submission to Adolph Zukor, at a conference to be held in the near future.**

**A sub-committee is now handling the situation for the M. P. T. O. A. It is comprised of Sydney S. Cohen, C. C. Griffin, E. T. Peter, C. L. O'Reilly and John T. Collins.**

**This committee is handling negotiations with Alfred S. Black and S. A. Lynch in an effort to adjust complaints of independent exhibitors against these two men.**

### COHEN ISSUES COMPLETE STATEMENT

**Sydney S. Cohen, president of the Motion Picture Theatre Owners of America, has issued a general statement to the industry, discussing the negotiations with Mr. Zukor at length.**

**His statement emphasizes the important part which "Exhibitors Herald" played in bringing about the agreement between the exhibitors and Famous Players-Lasky Corporation. In it, he quotes the pledge which Mr. Zukor made to the independent exhibitors in an exclusive interview with Martin J. Quigley, publisher of "Exhibitors Herald," which appeared in the August 14 issue of "Exhibitors Herald." Mr. Cohen states that this pledge formed the basis of the agreement reached.**

### LYNCH DEFINES HIS POSITION

**Continuing, he makes public the fact that S. A. Lynch has authorized the statement that "under no circumstances will he endeavor to secure the film of any other manufacturer or producer other than Famous Players-Lasky Corporation and Realart, and there is no foundation for the current rumor that he intended to force a booking arrangement upon the exhibitors of the South."**

**Mr. Zukor, declares Mr. Cohen's statement, pledged his personal word that Mr. Lynch and Mr. Black will act as if they are a part of the original agreement.**

**It is also stated that Mr. Zukor agreed to arrange for the return of his theatre to any exhibitor who would submit proof that he had disposed of it "through coercion, through intimidation, or by threats."**

### BLACK COMPLICATES SITUATION

**The only ripple in the otherwise placid situation is a statement issued by Alfred S. Black in which he insists he is an independent exhibitor, and declares that the M. P. T. O. A. are "cunningly . . . attempting to discredit" him. He says he will be glad to meet any New England exhibitor who has a complaint against him.**

**Continuing, he attacks the activities of Nathan H. Gordon of Boston, a First National franchise holder, and reiterates his criticism of the Cleveland convention.**

# Cohen's Official Statement

## *Authorized Statement of President of M. P. T. O. A. on Recent Negotiations Between Exhibitors and Adolph Zukor*

THE conferences of the Committee of Nine of the Motion Picture Theatre Owners of America and Mr. Adolph Zukor, president of the Famous Players-Lasky Corporation, were held at the committee's rooms in the Hotel Biltmore, and the discussions were characterized by a spirit of fairness and conciliation on both sides.

Mr. Zukor has given solemn, definite and practical pledges, which if honestly observed, will presently remove the menace of unfair competition from the producer exhibitor.

The Committee of the Motion Picture Theatre Owners of America consisted of Sydney S. Cohen, President; C. C. Griffin, Vice-President; E. T. Peter, Treasurer; C. L. O'Reilly, W. D. Burford, F. C. Seegert, C. H. Bean, J. T. Collins and H. B. Varner. Mr. Burford took the place of Mr. J. C. Ritter of Detroit, who could not attend the conference because of important business matters on hand. Mr. Seegert attended in place of Mr. Ralph Talbot of Oklahoma who could not come to New York because of illness in his family.

* * *

The Committee based its agreement upon the following pledge which appeared in EXHIBITORS HERALD of August 14th, and which was emphatically reiterated by Mr. Zukor when he appeared before the Committee at its Headquarters in the Biltmore Hotel.

"We do not want theatres and will purchase or acquire a theatre only in those places where we are locked out of proportionate and just representation of our product to which we are entitled. AND THE FEWER THESE CASES ARE THE BETTER WE SHALL BE SATISFIED.

"I invite any exhibitor who believes he has a just grievance against this company to communicate directly with me. I PLEDGE MY WORD THAT * * * I WILL SEE TO IT THAT HE IS DEALT WITH FAIRLY, EQUITABLY AND REASONABLY and that he will find he will receive from this company every encouragement to conduct his own business in his own way. FREE FROM ANY DICTATION, COERCION OR THREAT OF COMPETITION."

A modification has been made to the pledge, that Mr. Zukor agrees to take up at once any complaint of any independent exhibitor with the Motion Picture Theatre Owners of America for adjustment.

* * *

Affidavits and letters of complaint were read to Mr. Zukor and his associates, which had been received from exhibitors in New England and the South, and at this writing Mr. S. A. Lynch has agreed to make a personal investigation of these matters, and the Committee is waiting to meet with Mr. A. S. Black.

The entire Committee dispersed and left the continuation of the meeting with Mr. Lynch, Mr. Black and Mr. Zukor and the other manufacturers with a Subcommittee consisting of Sydney S. Cohen, C. C. Griffin, E. T. Peter, C. L. O'Reilly and John T. Collins.

Every Executive Committee member of the Motion Picture Theatre Owners of America had been requested by wire to gather in his zone all complaints and any specific instances of abuses towards independent exhibitors in their territory, and to send same to the Committee for submission to the conference.

**Any complaints which any independent exhibitors may have, and which have not been brought to the Committee's attention, if sent in will be taken up for adjustment at once. Exhibitors are urged to hasten these complaints so that the Committee may complete its arrangements.**

In addressing the members of the committee after the form of understanding and agreement had been signed, Mr. Zukor made it plain that the scope of his pledges to the organization extended far beyond the written word. "Under no circumstances," said Mr. Zukor, "will I countenance any unfairness in dealing with independent exhibitors. If any of my representatives or associates at any time resort to threats or intimidations or any other form of coercion, I will promise you I will not tolerate same. You must know I have the power to call them to account and I will not hesitate to do so. If any theatres have been obtained by my organization in any manner other than a fair legitimate sale, I want to know about it and I will personally see to it that any man thus aggrieved shall be restored to possession of his theatre.

"I will go further than this and say that I will throw the whole weight and whatever influence my organization and my associates may have in the industry, in cooperation with the National Organization of the Motion Picture Theatre Owners of America, against any man or set of men who resort to unfair competition with the independent exhibitor."

* * *

The committee was very frank with Mr. Zukor and told him plainly that they felt the exhibitors of the country were anxious to settle this controversy with his corporation in order that his product would receive the same consideration from the independent exhibitor as that of any other producer without fear that his corporation would later take undue advantage in competing in the territory with the man who was willing to buy product on its merit alone.

The committee said that it had information from various parts of the country that other producers and distributors were using a sales argument for their production, the controversy which had arisen between his corporation and our organization, and they felt under the circumstances that the committee should endeavor to use its every effort to come to a speedy and satisfactory arrangement with his corporation, so that the coming year could be met by the exhibitors of the country in a different frame of mind than they were in at present.

* * *

At the time of the signing of the agreement by Mr. Zukor for the Famous Players-Lasky Corporation and the committee for the Motion Picture Theatre Owners of America, the following letter was submitted to Mr. Zukor and his counsel, in order that there could be no misunderstanding as to the principles and questions involved betwen the Motion picture Theatre Owners of America as to the Southern Enterprises, Inc., in the eleven Southern states and A. S. Black in the New England states:

Mr. Adolph Zukor.

Dear Sir: I am submitting a copy of a few of the flagrant complaints relative to the activities of Mr. A. S. Black and his representatives in New England, and of Mr. S. A. Lynch, Southern Enterprises, Inc., and representatives in the South. Our understanding is that you are to have these people and their representatives investigate these complaints and let us have their report on same.

It is also understood and agreed that this committee is to meet with Mr. S. A. Lynch and his representatives and Mr. A. S. Black and his representatives, so that we personally can go over these propositions in detail, and that Mr. S. A. Lynch, Southern Enterprises, Inc., and theatre holding associates representing your organization in the South, and Mr. A. S. Black and his associates in New England, will enter into a similar arrangement with the Motion Picture Theatre Owners of America, through your efforts, as was entered into this 12th day of August, 1920, by and between the Famous Players-Lasky Corporation, through you and the Motion Picture Theatre Owners of America.

Very truly yours,
MOTION PICTURE THEATRE OWNERS OF AMERICA.
By Sydney S. Cohen, President; C. C. Griffin, First Vice-President; E. T. Peter, Treasurer; W. D. Burford, Fred O. Seegert, C. L. O'Reilly, C. H. Bean, John T. Collins, H. B. Warner.

This was done because the committee realized that the contention of the counsel for the Famous Players-Lasky Corporation was well taken and that the terms of this letter could not legally become a part of the agreement because of existing contracts between the Famous Players-Lasky Corporation and the Southern Enterprises, Inc., headed by Mr. S. A. Lynch in the South and the silent partnership between Mr. Zukor's organization, and Mr. A. S. Black in New England. Nevertheless, it was agreed by both Mr. Zukor, his counsel and the committee, that the same procedure for adjustment would be taken by Mr. S. A. Lynch and Mr. A. S. Black for the adjustment of all grievances of the independent exhibitors in these territories mentioned.

* * *

**Mr. Zukor pledged his personal word to the committee that both Mr. Lynch and Mr. Black would act as if they were a part of the original agreement. The committee was impressed with Mr. Zukor's statement and signed the agreement submitted, their understanding of same as submitted in the letter, and then depend upon Mr. Zukor to see that both of his associates live up to the letter and principle of same.**

Mr. Zukor promised to adjust all complaints against 1919-1920 contracts. In some of the territories where specific instances were submitted to the committee in reference to the controversy over the 1919-1920 contracts between Famous Players-Lasky Corporation and the independent exhibitor, satisfactory adjustments have already been secured. Telegrams are reaching the committee here from all parts of the country commending it on the busines-like way in which the agreements have been so far reached.

**The committee have had several conferences with Mr. Lynch on matters of dispute in territories in the Southern states, and Mr. Lynch has authorized the statement to be made that under no circumstances will he endeavor to secure the film of any other manufacturer or**

*(Continued on page 110)*

# National Exhibitors Official Involved In Music Tax Suit

## Joseph Hopp Believes That National Association of Theatre Men Is Strong Enough to Effect a Change in Present Copyright Law

**Joseph Hopp, one of the vice-presidents of the Motion Picture Theatre Owners of America and president of the Illinois Exhibitors Alliance with headquarters in Chicago, has been sued by the Society of Authors, Composers and Publishers. The latter organization charges that Mr. Hopp "played without first securing a license" a selection published by Whitmark, a member of the society.**

**Legal action in this case follows closely upon the heels of the activities of the national exhibitors league in seeking elimination of the music tax. Sydney S. Cohen, president of the M. P. T. O. A., has communicated recently with every member of the Society of Composers, asking that they work in cooperation with the theatre men "instead of being at cross purposes."**

### Resolutions Condemn Practice

Additional force has been brought to bear on the Society of Composers by the adoption at state conventions in Louisiana, Georgia, Texas, South Dakota, New Hampshire and North Carolina of resolutions condemning the practice of the society in imposing a license on theatres using copyrighted music and requesting exhibitors to refrain from playing such selections in their houses.

At the Cleveland convention in June exhibitors from every section of the United States expressed their opposition to the music tax in a resolution condemning it as "unjust, inequitable and an ingratitude." Other state and local organizations for some time have sought to eliminate "this very obnoxious practice."

In discussing the suit brought by the society against him, Mr. Hopp explained that he had given explicit instructions to his musicians to play only non-taxable music and that the rendering of the Whitmark selection was an oversight and not intentional. In further comment on the situation, he said:

"The list of publishers who furnish music tax free which is published weekly in EXHIBITORS HERALD not only gives a sufficient number of publishers to meet the needs but it is also the best guide yet offered to theatre owners. Upon its first appearance in the HERALD I gave the list to each player with instructions to use music from no other source.

### Should Effect Change

"If this policy was generally followed out there would rapidly be added other names to the list.

"Exhibitors' organizations are becoming stronger nationally and locally, and if they only realized their power and would use it they could effectively function along lines that would bring relief from the next congress, not only in the matter of music tax but also in other matters of taxation, especially the 5 per cent."

Exhibitors are receiving the co-operation of the larger producing and distributing organizations, who have instructed their departments to provide cue sheets containing only non-taxable pieces.

## *Universal to Transfer Films Back to Branch Headquarters in Loop*

A new lease has been signed by Universal Film Manufacturing Company for its Chicago offices, provision being made whereby the company's film, which has been housed at Jefferson and Congress streets since the city's first efforts to eject the exchanges from the loop, may be returned to headquarters in the Consumers building.

Harry M. Berman, general manager of Universal, and I. L. Lesserman, Chicago manager, were responsible for effecting the new lease.

Universal will remain at its present headquarters until completion of a building in South Wabash avenue which will house four of the exchanges.

## *Douglas Fairbanks Selects Next Play*

*(Special to Exhibitors Herald)*

LOS ANGELES, Aug. 24.—Douglas Fairbanks has definitely decided upon the "Curse of Capistrano," by Johnston McCulley as his next starring vehicle. It will be made at the Brunton studios and directed by Fred Niblo.

## *Hank Mann Changes Location of Studio*

*(Special to Exhibitors Herald)*

LOS ANGELES, Aug. 24.—Hank Mann has moved into the Louis Burston studios. Two more units will begin working soon.

TESTIMONIAL DINNER TENDERED ABRAHAM CARLOS AT ASTOR HOTEL

Friends of Mr. Carlos arranged a luncheon on August 17 for the general foreign representative of the Fox Film Corporation upon his return from Europe where he opened nine exchanges in France, Belgium and Algeria. Since joining the Fox organization in 1908, Mr. Carlos has traveled all over the world in the interests of that company.

# Launch State Organization At Meeting In Mississippi

## Association Will Be Perfected on August 29 When Exhibitors Will Convene at Jackson—Cohen To Send M. P. T. O. A. Representative

*(Special to Exhibitors Herald)*

JACKSON, MISS., August 24.—The exhibitors of Mississippi will convene at the Edwards hotel here on Sunday, August 29, to perfect the state organization which was launched by independent theatre owners at a previous meeting.

S. V. Anderson of the Peoples theatre, Greenville, was elected temporary chairman at the preliminary meeting held here. Since that time he has been exceedingly active in formulating organization plans and in inducing exhibitors to attend the Sunday meeting, which has been called for 10 a. m.

### National Official to Attend

Sydney S. Cohen, president of the Motion Picture Theatre Owners of America, has notified Mr. Anderson that he will have an accredited representative of the national body in attendance at the convention to define the policies of the M. P. T. O. A., and to aid in organization.

At this time Mr. Anderson is uncertain as to the number of exhibitors from the various sections of the state who will be present but from the eagerness manifested at the preliminary gathering he believes that the state will be well represented.

It is the plan of the organizers to affiliate with the national association and to take immediate steps for active participation in its affairs.

"The purpose of the organization," declared Mr. Anderson, "will be to promote the interests of the motion picture business and to give to the Mississippi exhibitors protection from whatever outside forces may seek to dominate the industry in this state."

Theatre owners here who discussed the organization possibilities declared that sentiment throughout the state favored a local league which could align itself with the national body. The exhibitors of Mississippi, like those in other Southern states, have been imposed on, it is declared, in times past and there is a desire now to eliminate these menaces in the future.

Scene from "Bride 13," the fifteen-episode Fox serial, staged by Richard Stanton.

## License Fee on Houses In Battle Creek Raised

*(Special to Exhibitors Herald)*

BATTLE CREEK, MICH., August 24.—The ordinance regulating amusement places has been amended by the city commission so that motion picture theatres in the future will be licensed according to their seating capacities. Heretofore there has been an annual fee of $10.

Under the amended ordinance the fee will be $10 for houses seating fewer than 200 persons; $25 for 200 to 500 seat theatres; $40 for 500 to 1,000 seat houses, and $50 where more than 1,000 persons can be accommodated.

## Hollywood Gets New Picture Laboratory

*(Special to Exhibitors Herald)*

LOS ANGELES, August 24.—Hollywood will have a big new film laboratory with a capacity of 1,200,000 feet a week. Structure and equipment will cost $200,000. John M. Nicholas of Famous Players-Lasky and S. M. Tompkins of Universal are behind the project.

## Marion Grand Sold Again

MARION, IND.—The Grand theatre here again has changed hands. Louis Hayes, owner of the Princess, has acquired it from H. Holtzmann, who has been operating it for more than a year. Hayes will take possession on September 1. A. L. Ward will manage both houses.

## New Eastern Incorporation

NEW YORK.—Washington Theatre Productions, Inc., of Wilmington, was organized with capital stock of $600,000.

## Plotting a Plot

Anita Loos and John Emerson, who in private life are Mr. and Mrs. Emerson, on deck of a steamer bound for Europe, in search of new material for Talmadge plays for Associated First National Pictures, Inc.

## L. A. Capitalists In Lariat Company

*(Special to Exhibitors Herald)*

LOS ANGELES, August 24.—Lariat Film Company, a closed corporation incorporated for $500,000, has been organized by Los Angeles capitalists. Frank Brassel is president. Leon de la Mothe will direct. Leonard Clapham and Lola Maxam will be featured leads. The company will immediately begin the making of twelve two-reelers at Newhall, California.

## Nazimova Will Appear For Gaudio Relief Fund

*(Special to Exhibitors Herald)*

LOS ANGELES, Aug. 24.—Madame Alla Nazimova will appear in person at the Hollywood pre-review of "Madame Peacock," her newest feature. Proceeds will go to the family of Eugene Gaudio, well known camera man who died recently from appendicitis.

## "Humoresque" Record Is Broken in Chicago

"Humoresque," the Cosmopolitan production which Paramount is distributing, broke all attendance records during its first week's run at Orchestra Hall, Chicago, when more than 30,000 persons paid admission. The attendance during the first week of the run in New York at the Criterion, which is a smaller house, was 13,607.

## Denies Signing Fazenda

L. W. Thompson, president of Special Pictures Corporation, has denied the previous report that his company has signed Louise Fazenda to make a series of comedies.

## Charles Pacini

Recent photograph of wealthy Kenosha, Wis., theatreman, who was murdered recently. He owned theatres in Kenosha, Racine, Wis., and Harvard, Ill., and was a frequent contributor to the columns of "Exhibitors Herald."

## Murderer of Kenosha Not Yet Apprehended

*(Special to Exhibitors Herald)*

KENOSHA, WIS., August 24.—Police have not yet apprehended the unidentified man who shot and killed Charles Pacini, wealthy motion picture theatre owner, a week ago. The latest clue to which officials have given their attention is that the murder of the exhibitor was planned in Chicago and executed by a Chicago bandit. No cause has been assigned to the deed.

## Toledo's Rivoli Under McCormick's Direction Is Opened on August 19

*(Special to Exhibitors Herald)*

TOLEDO, O., August 24.—The Rivoli, Toledo's new million-dollar motion picture palace, was opened formally last Thursday evening, it being one of the most auspicious occasions in motion picture circles here.

S. Barret McCormick, general manager, received many congratulatory messages on the new enterprise and was highly complimented by those present on his high standard of presentation.

## Negotiate for Property

Motion picture interests are negotiating with Michael Espert for his property at 1423 Hyde Park boulevard, Chicago, on which to erect a motion picture theatre.

# Black's Charge of Collusion Is Called Lie by Patterson

## Southern Exhibitor Declares that He Will Furnish Conclusive Evidence as to Who Financed Call for Chicago Convention

*(Special to Exhibitors Herald)*

ATLANTA, GA., August 24.—Branding as a lie the accusation by Alfred S. Black, president of the Motion Picture Exhibitors of America, that the national convention of theatre men in Chicago in April was a First National enterprise, Willard C. Patterson, one of the vice-presidents of the M. P. T. O. A. and secretary-treasurer of the Georgia League, declared that "I am prepared to go before any body of exhibitors or producers and prove conclusively that Black's assertion is false and malicious."

The charges made by Black are contained in a communication prompted by the amicable agreement negotiated between the Motion Picture Theatre Owners of America and Adoph Zukor as head of Famous Players-Lasky Corporation. In the written agreement, Mr. Zukor assures the M. P. T. O. A. that Black will take up complaints against him with the exhibitors' organization.

### Makes First Open Accusation

Black's statement, indicting Patterson, caused no little excitement in film circles here as it was the first open and direct accusation of collusion between First National and Patterson. Immediately after reading Black's statement, Patterson, who is manager of Sig Samuel's Criterion theatre here, issued the following statement:

"Black's accusation that there was collusion between First National and me in calling the Chicago convention is a lie. I am prepared to go before any body of exhibitors and producers at any minute and prove conclusively that Black's accusation is false and malicious. Moreover, I will furnish indisputable evidence as to who financed the Chicago call.

"Since I refused at Cleveland to agree with Black that Sydney S. Cohen, president of the Motion Picture Theatre Owners of America, was a grafter Black's attitude has been antagonistic toward me."

*The statement issued by Alfred S. Black, which contains the charge referred to in this story, will be found on page 73 of this edition.*

### Lays Cards on Table

At the Chicago convention in April there was speculation as to who "put up" for Patterson. But the latter at the convening of the exhibitors placed his cards upon the table as published exclusively in the issue of EXHIBITORS HERALD for May 15. He said:

"Who put up the money I spent in calling this meeting; advertising in trade papers; sending out thousands of letters and hundreds of telegrams?

"I have been asked this question a dozen times, and I dare say that every man at this convention who hasn't asked me has been wondering about it in his own mind.

### Samuels Backs Project

"The man who footed the bill is one of the finest men in the South—my employer, Mr. Sig Samuels of Atlanta, Ga.

"We don't own an interest in any producing company. We don't own a franchise of any company. We go out on the open market and buy our pictures."

If there had been any doubts as to the motives back of the Patterson meeting they were dispelled by this statement for those who attended the convention will remember the prolonged applause which greeted it.

## Tri-State League Demands Views Of Candidates on Film Questions

*(Specail to Exhibitors Herald)*

ATLANTIC CITY, August 24.—One hundred and fifty members of the Exhibitors League of Pennsylvania, Southern New Jersey, and Delaware are assembled here this week for their annual convention.

The question of chief interest before the body has been the negotiations leading to an adjustment of the producer-exhibitors controversy. Detailed plans are being worked out to fight the music tax, as well as censorship and other matters affecting the exhibitors' welfare.

The convention has gone on record to obtain a statement from all important political candidates relative to their attitude toward motion pictures.

Sydney S. Cohen, president of the Motion Picture Theatre Owners of America, and other national officers are in attendance. Albert J. Fisher, of Philadelphia, is presiding at the meetings.

LASKY GREETS HIS LONDON GENERAL MANAGER

Left to right—Major Charles H. Bell, new general manager of Famous Players-Lasky London studios; Charles Eyton, general manager Lasky studios; Jesse L. Lasky, first vice-president of Famous Players-Lasky corporation.

# America Is Least Affected By World Theatre Shortage

## Several Years Will Be Required to Supply Needs Of Other Countries—Advanced Ideas Prevail In Construction of All Playhouses

**With the world as a whole facing a great theatre shortage, statisticians and close observers of civic conditions declare that the United States, of all countries, is least affected by the situation.**

**Reasons assigned for the normality of conditions in this country are that in no other part of the world has the motion picture industry advanced with such strides as it has in America and in no other part of the world is the public more eager for this form of recreation than in this country.**

### Two Factors are Involved

These two principal causes have had the effect of a more uniform growth between the producing phase of the industry and the exhibition field. One other factor, the war, also figures more prominently in the scarcity of theatres in other countries than in this.

To eliminate the dearth of theatres throughout the world it is estimated that approximately 10,000 houses will be required, and that a period of several years will elapse before the needs are fully realized.

Noticeable in the building of playhouses in both the United States and in other countries are the advanced ideas being applied to construction. Theatres today stand out as distinctive structures, both exteriors and interiors displaying artistry which seldom has been seen in other edifices.

### Activities Are Exceptional

While the tendency in the United States has been to greatly increase the seating capacities of motion picture theatres, it remains for the exhibitors in other countries, especially in South America, to erect houses with auditoriums of unprecedented size.

This summer has found the exhibitors of the United States extraordinarily active in the construction and remodeling of theatres. From coast to coast theatre men have expended fortunes in the erecting of houses.

Evidence that the United States is not among the countries most affected by the theatre shortage is the action of the United Theatrical Protective League of Minneapolis in dividing the city into zones and designating where new houses can be erected. After the forthcoming election it is expected that an ordinance limiting the number of theatres in the city will be presented to the council.

## To Build in Florida

Lake Wales, Fla.—A $20,000 motion picture house, containing a restaurant catering to 100, is planned for this place. Vaudeville and legitimate stage attractions will be booked.

# Missouri League To Drive for Members

## New Organization Quarters Are Located in Exchange Building in K. C.

*(Special to Exhibitors Herald)*

KANSAS CITY, MO., August 24.—Following the successful organization of the exhibitors of Missouri into the Motion Picture Theatre Owners of the state, officers are considering plans for enlarging the membership so that every section of the state will be fully represented.

A. M. Eisner, secretary, is busy at headquarters in the Film Exchange building carying out the plans formulated at the convention on August 10 and 11. Exhibitors who attended the meeting at Moberly were:

### Many Cities Represented

Joseph Mogler, St. Louis; C. H. Burkey, Kansas City; J. W. Baird, Pattonsburg; J. Greene MacKenzie, Atlanta; Spyros Skouras, St. Louis; A. M. Eisner, Kansas City; W. P. Cuff, Chillicothe; Joe J. Walsh, St. Louis; J. Earl Hayes, Moberly; J. E. Haggard, Nevada; Henry J. Cassin, Moberly; O. U. McCutcheon, Charleston; Carl F. Weiss, Kansas City; Chas. T. Sears, Brookfield; L. E. Goldman, Kansas City.

E. T. Burgan, Kansas City, Mo.; E. E. Trunnell, Novinger; Amos C. Norwine, Bonne Terre; A. K. Boussard, Kansas City, Mo.; J. R. Pratt, Fulton; F. G. Angus, Monroe City; J. I. Wright, Bevier; J. L. Rogers, Macon; A. Josephson, Kansas City; R. T. Neff, Atlanta; N. E. Howe, Marceline; Carl Muff, Clarence; M. H. Shepler, Greencastle; C. W. Musgrove, Bethel; Jack Truitt, Sedalia.

### Sears Is Present

T. C. Goodnight, Warrensburg; W. C. Sears, Boonville; Monte Crews, Fayette; D. Michael, Kirksville; Thos. A. Crilly, University City; Geo. H. Hinkley, Macon; C. R. Wilson, Liberty; F. G. Weary, Richmond; Thos. Farrington, St. Louis; Harry J. Nash, St. Louis; Fred Wehrenberg, St. Louis; Albert Rabennick, Union; John H. Geutner, St. Louis; Wm. R. Karsteter, Columbia; J. F. Rees, Wellsville.

S. E. Wilhoit, Springfield, Mo.; Dave C. H. Harding, Kansas City; A. F. Baker, Joplin; G. S. Baker, Kansas City; F. D. Howerton, Madison; Renfrot Myers, Slater; H. S. Wishart, Downing; Mrs. Lena G. Wilson, Monroe City; H. L. Prewitt, Centralia; L. S. Hehl, St. Louis.

## *Ince Casts Foote in Vance's "Bronze Bell"*

*(Special to Exhibitors Herald)*

LOS ANGELES, Aug. 24.—Thomas H. Ince will produce Louis Joseph Vance's "The Bronze Bell," with Courtney Foote, the distinguished English actor, in the leading role. Vance is in Los Angeles to supervise the production.

## *Alder in Alaska to Make Science Film*

*(Special to Exhibitors Herald)*

LOS ANGELES, Aug. 24.—William Alder, who with Edward Laemmle made "Shipwrecked Among Cannibals," has started on a photographic expedition to Alaska for the Southern California Academy of Sciences. He will film "The Wild Animals of the North."

# First National Presidential Straw Vote Begins Sept. 19

## 4,000,000 Ballots Are Being Printed for Use by Theatres—Test Will Be Conducted in All Sections Of U. S. During Week

**Four million ballots are being printed by Associated First National Pictures, Inc., for the inauguration, on September 19, of the presidential straw vote, which will be conducted over a period of one week.**

**Plans have been made for distribution of these ballot forms from headquarters at 6 West 48th Street, New York, for "Straw Vote Week."**

### Other Questions Also on Ballot

With the addresses of the presidential and vice-presidential candidates now delivered, ample time before voting will have been allowed the public to assimilate and judge between the platforms and policies of the candidates in the interval to the dates now announced for the ballot.

The ballot form, in addition to the space set aside for votes for the respective candidates, provides also for a "for" or "against" vote on the leading referendum questions of the day: **(1) The League of Nations, (2) Modified Prohibition with Light Wines and Beer, and (3) Woman's Suffrage.** It is expected that the ballot will thus reveal the sentiment of some 4,000,000 to 5,000,000 motion picture theatre patrons in respect to these questions of public moment.

The magnitude of the project, of a scope unprecedented in motion picture annals, the anticipated natural eagerness of the public to obtain a comprehensive advance criterion of the sentiment of the country toward the candidates and the referendum questions mentioned, together with the volume of publicity which must necessarily accrue to their theatres from the interest the newspapers and public may well be expected to manifest in the results, combine to make "Straw Ballot Week" of prime value to the exhibitor, proof of which is forthcoming, it is pointed out, in the flood of requisitions reaching ballot headquarters.

The first batch of requests alone is said to call for approximately 2,500,000 ballots, whilst a special clerical staff at headquarters is tabulating big daily additions to the number.

### Bulletins Are Supplied

For the guidance of exhibitors in conducting the local ballots a bulletin of suggestions is provided, and practical aids designed to obtain complete efficiency in carrying out the ballot, and a maximum of benefit to the theatres concerned, are supplied.

The arrangement of the ballot form whereby the voters are classed under the heads of male and female is expected to provide an illuminative forecast of the way the female vote will go at the actual election and further to afford a means of determining, after the official returns are known next November, to what extent pre-election feminine opinion may have influenced the masculine vote.

This undertaking, it is pointed out, is non-partisan in its source and conduct, and carries the rigid provision, as specifically stated on the ballot form, that the names of voters (whose signatures are purely for the purposes of authenticity), will under no circumstances be used.

### Exhibitors Enthusiastic

The exchanges of Associated First National report enthusiasm on the part of exhibitors appreciative of the importance of the undertaking, demonstrating, as it must, to the country, to the presidential candidates, to federal, state and municipal political bodies, as well as to the newspapers the influence and importance of motion picture theatres acting as a unit in a question of national moment, added to which is a realization of the extent to which his individual theatre will benefit by its participation in the undertaking.

Requisitions for ballot forms range in extent from 1,000 for the smaller theatres to 100,000 in cities such as Louisville, Los Angeles, etc., where the quota for a group of theatres is included in one requisition. Shipments of slides, bulletins and ballot forms will be made in the order of receipt of application, starting this week with the first delivery of the printed forms from the press.

### To Tabulate Locally

Immediately following the close of the ballot in each theatre, the results will be tabulated under the supervision of representatives from the local newspapers, a local committeeman from both Democratic and Republican parties, city officials and the theatre manager, and publicity given to the totals through the local newspapers. The tabulated votes from every city will be sent to the New York headquarters of Associated First National, which will group the data under the various heads and in turn supply the newspapers throughout the country and each participating theatre with the results by cities and states, as fast as these are received. Finally the national result will be published through the same channels.

## Straw Vote Week

**"Straw Vote Week," to be conducted by Associated First National Pictures, Inc., and several thousand theatres over the country, will be launched on September 19.**

**4,000,000 ballots are being printed for the occasion.**

**The vote is intended to test the strength of the various presidential candidates now in the field.**

**A referendum will also be taken on the following questions:**

**The League of Nations.**

**Modified Prohibition, with Light Wines and Beer.**

**Woman's Suffrage.**

**Ballot is expected to provide forecast of the way the female vote will go at the election in November.**

## Max Goes to School

**MAX LINDER**

**The French comedian is studying English at night school in Los Angeles, but he finds it hard to keep his mind on his lessons with a copy of his favorite motion picture paper in his pocket.**

# Special Service to Be Given Small Towns

## Hodkinson Organizes a New Division in Department Of Sales

W. W. Hodkinson Corporation announces that there has been organized a new branch of the sales department, to be known as the "small town department."

In order to efficiently handle the work of this department it has been necessary to more than double the existing sales force.

In the past, it is said, due either to prohibitive rentals or to the condition of the film when it reached its last run stages, the smaller cities and towns throughout the United States have been unable to enjoy a really big production.

It is this condition which the new Hodkinson department was created to cure. First of all there will be a staff of experts whose duty will be to keep prints of the different subjects in perfect condition. Prints will be inspected at frequent intervals and replacement footage will be inserted when necessary. Oil spots will be removed, broken sprocket holes will be cut out and everything done to keep the film in perfect condition.

# Universal Obtains Markets For Film in South America

## Negotiations Closed for Distribution of Product Through Two of the Leading Film Agencies in the Latin Republics

Universal has made another important tie-up in the foreign field, it has just been announced at the Universal home office. This time it is an arrangement whereby the Universal product is to be distributed through the great part of South America.

The tie-up, arranged by C. H. Macgowan, temporarily in charge of Universal's Export Department, was with two of the principal film agencies in South America—the Empresa de Teatros y Cinemas, Ltd., of Chile, for the territories of Chile, Bolivia and Peru, and the Sociedad General Cinematografica of Buenos Aires, Argentine, for the territories of Argentine, Paraguay and Uruguay.

### Has Eight Exchanges in South America

The South American representatives who figured in the deal were Eduardo Rodrigo, manager and special representative of the Emprese, on his recent visit to New York and Juan Kunsler of the Sociedad General.

This gives Universal a complete and efficient distribution over the entire South American picture field. Brazil is covered by eight special Universal branches, which, according to Mr. Macgowan, are enjoying unprecedented business at the present time. Ecuador, Colombia and the northern countries of South America receive Universal films through a highly organized exchange in Panama.

The present arrangement with the Chilean and Argentine agencies includes all Universal products except the super-productions and Universal-Jewel features. Special arrangements are being projected for these pictures and individual announcements will be made later on each picture.

### Largest in Some Time

The triangular tie-up is one of the largest contracts closed for any South American territory in recent months.

"It assures Universal of the best possible presentation in the most representative houses in South America," said Mr. Macgowan in a recent interview. It assures South American exhibitors of a steady supply of Universal features such as our Star Series of forty-eight pictures by six popular stars, including Harry Carey, Frank Mayo, Lyons and Moran, Carmel Myers and others.

"It also assures them of a complete serial program—a series of serials that over-lap for an entire twelve months, such as 'The Lion Man,' 'Elmo the Fearless,' 'The Moon Riders,' 'The Vanishing Dagger,' and 'The Dragon's Net.' This is especially important in the South American market, where serials are more sought for than almost any other kind of film output.

### Shows American Superiority

"This arrangement for Universal distribution throughout Latin America is further evidence of the superiority of American films. They continue to hold their own in South America, where a few years back, German, French and other foreign films were in equal or more demand.

"I recently was in Europe, and from what I saw and learned of the picture production game in that part of the world, I have no fear that European films will make any inroads in the American market in the near future. This theory is based altogether on the matter of quality—stories, direction and photography."

## *Cook's First Production For Fox Ready to Issue*

*(Special to Exhibitors Herald)*

NEW YORK, August 24.—Clyde Cook, known also by the appellation, "The India Rubber Man," has completed his first comedy for Fox Film Corporation, and it is now ready for the theatres, according to the announcement just issued from the headquarters of the company. The title of the initial picture is "Kiss Me Quick," and is said to contain clean and wholesome humor.

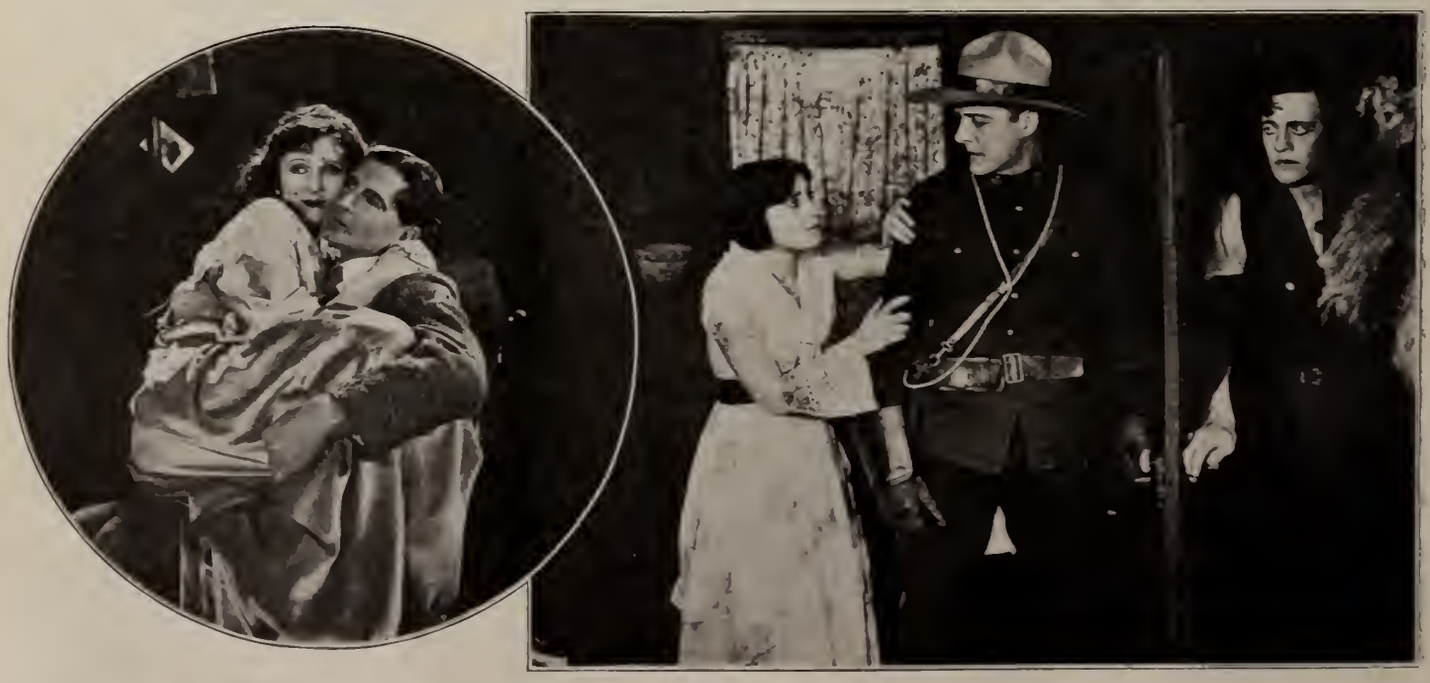
Cook is known for his funny antics both in this country, where he played at the Hippodrome, and in England, where he was a favorite in the London music halls. Cook is no mere contortionist, according to the announcement. Every wriggle of his apparently boneless body, it is said, is charged with humor.

## *Young-Garson Affairs in East Under Reichenbach*

*(Special to Exhibitors Herald)*

NEW YORK, Aug. 24.—Harry Reichenbach, who is interested in the new Garson & Young Productions, will direct the affairs of the organization in the East. Under an amicable settlement with Equity Pictures Corporation, "Mid-Channel" will be the last Young production to be distributed by that concern. Beginning in November the new concern will distribute the Young pictures under a franchise plan to state right buyers, the first film to be "Hush."

INTERESTING SCENES FROM TWO NEW UNIVERSAL PICTURES



Left—Carmel Myers and Thomas Holding in a scene from "In Folly's Trail." Right—Tense moment from "Under Northern Lights," with Virginia Faire in the featured role.

# Strike in Northwest Fails To Disrupt Film Activities

## Jensen and Von Herberg Theatres Are All in Full Operation—Walk Out of House Employes Derided in Newspaper Editorial

*(Special to Exhibitors Herald)*

SEATTLE, WASH, August 24.—Jensen and Von Herberg theatres in the Northwest are doing capacity business despite the protracted strike of musicians and operators, according to the reports received from the house managers in Portland, Yakima, Tacoma and Butte. In Seattle the absence of music has had no noticeable effect on attendance.

The operators and musicians walked out of the playhouses controlled by Greater Theatres Company, Inc., the Jensen and Von Herberg organization, following a dispute between an operator in a Tacoma house and the manager.

### Public Is Supporting Theatres

Continued attendance on the part of the public is taken by the management of Greater Theatres Company as evidence that the union men have not gained the support of motion picture fans. Another indication that the theatre men and not the union men are in public favor is the editorial published in the *Seattle Post-Intelligencer,* excerpts from which follow:

### All Called Out

"In some city of the Pacific Northwest . . . . the gentleman intrusted with the operation of a moving picture machine found himself at variance of opinion with the manager of the theatre. The manager of the theatre . . . . refused to yield the point at issue to the gentleman who turned the crank. The latter was discharged, or quit, or by some other conventional and recognized procedure severed his connections . . . . with the theatre.

### All Called Out

"Here was established a grievance. The grievance of the single machine operator in that other town was brought to the attention of all the unions represented on all of the pay rolls of these theatre owners. All the union employes were called out. The houses were to be closed for lack of business, the managements to be confounded, and the owners broken on the wheel of adversity."

The editorial then points out that members of the Seattle Symphony Orchestra, who play in the motion picture theatres during the summer and who had no grievance and were satisfied with their work, walked out because "they had to; the difference of opinion between two men in another town and the call of union business agents made irresistible demands." In concluding the paper says:

"The strike, we are told, was completely successful—that is to say, everyone who was called out went out."

## Meet To Avert Strike In Albany

*(Special to Exhibitors Herald)*

ALBANY, N. Y., August 24.—Theatre managers and representatives of the Motion Picture Operators' Union will confer this week in an effort to avert the strike of operators on Labor Day. The managers have offered a 40 per cent increase in pay, which amounts to an average salary of $35 a week, but the operators are demanding a 60 per cent boost.

## General Strike Is In Prospect

*(Special to Exhibitors Herald)*

SALT LAKE CITY, UTAH, August 24.—Musicians, stage hands and operators here are demanding increased wages, some of the demands reaching a 57 per cent increase. A committee of theatre managers is endeavoring to effect a settlement. It is said that a general strike is in prospect by September 1 if an agreement is not reached.

## No Settlement Yet In Chicago

Recent conferences between musicians' representatives and the Allied Amusement Associated have failed to find a settlement for the strike of musicians in Chicago. While it is said that secret agreements have been entered into between some houses and the musicians, there has been no general return to work. It is understood the musicians have outlined a plan which they believe will bring them victory.

## Pathe Publicity Man Writes Screen Story

**Randolph Lewis, director of publicity for Pathe Exchange, Inc., comes to the front again as author of a photodramatic production, in J. Stuart Blackton's "Forbidden Valley." This play has just been scheduled by Pathe as an October publication. It is a story of the Kentucky hills, starring Bruce Gordon and May McAvoy, together with Warren Chandler and Eulalie Jensen.**

**Until he assumed the duties of publicity manager of Pathe, Mr. Lewis was regarded as one of the most capable authors and continuity writers in motion picture circles. He entered the industry from a long and varied experience in the newspaper field.**

## Steady, There!

**Apparently a good deal depends upon the steady nerves of the supporting cast of Georgia Hopkins in "Bachelor Apartments," Arrow's five reel comedy.**

## Seek To Dictate To The Managers

*(Special to Exhibitors Herald)*

BUFFALO, N. Y., August 24.—By-laws, framed by the musicians' union and presented to the Theatre Managers' Association, for acceptance, are said to practically dictate to the exhibitors how they shall operate their theatres. If the new contract which imbodies these by-laws is not accepted the musicians threaten to strike on September 1.

## Demands Have Not Been Met

*(Special to Exhibitors Herald)*

INDIANAPOLIS, IND., August 24.—Although it is understood that the legitimate houses here are willing to meet the demands of the musicians' union, the motion picture exhibitors are standing pat. None of the picture theatres is using an orchestra.

## *First National Claims All Rights to Latest Chaplin, "The Kid"*

First National Exhibitors Circuit, Inc., in an advertisement appearing in this week's issue of EXHIBITORS HERALD, issues a warning to the industry that it claims all rights to "The Kid," Chaplin's latest picture, and will dispute any effort on the part of Chaplin to dispose of the film.

The action was forecast in a story appearing in EXHIBITORS HERALD on March 20, 1920, which carried an exclusive announcement of the fact that Chaplin had practically completed a six-reel feature.

At that time EXHIBITORS HERALD stated "Mr. Chaplin does not intend to give the picture to First National despite his contract with that concern; and he doesn't want to release it through United Artists because he is loath to drag Mary, Doug and D. W. into the morasses of extensive litigation."

# Fannie Hurst and Alma Rubens to Attend Opening of St. Louis House

## Author and Star of "Humoresque" Will Be Present When Picture is Given Premiere at Del Monte Theatre in September

*(Special to Exhibitors Herald)*

ST. LOUIS, MO., August 24.—The Del Monte theatre, St. Louis' newest motion picture house, will be opened early in September by the Famous Players-Missouri Corporation. The theatre will be under the direction of William Goldman, general manager, while Frank Cornet has been named house manager.

The dedication of the Del Monte is expected to be one of the greatest things ever staged in St. Louis motion picture circles. Fannie Hurst, a native of this city and a great favorite, will be here to assist with the ceremonies. Miss Hurst wrote the original story, "Humoresque," which will be the opening attraction. Another feature will be the appearance of Alma Rubens, the featured player in the picture. Miss Rubens has agreed to visit St. Louis for the presentation.

### Expect to Set Record

These two personages, coupled with "Humoresque," the fact that the house is new, and an elaborate advertising and exploitation campaign, should establish records for this city.

The Del Monte is the largest theatre of its kind in the world. It seats close to 3,000 persons on one floor, the auditorium being 100 by 200 feet, not including the stage or orchestra pit. The auditorium is entered through a lobby 150 feet deep.

The Adams style of decoration has been followed throughout hundreds of cameos forming the chief embellishments of the ceiling. The general color effect is an antique green, which is carried out in all the paintings, draperies and furnishings. It will be possible to illuminate the house in three different colors, red, white or canary, and the shadings and combinations thereof. This is a distinct innovation for St. Louis theatres.

The orchestra will be located in a pit, together with the organist. The organ will be of the three manual type. The musicians will be under the direction of Antonio Sarli, formerly of the St. Louis Symphony.

### Equipped for Presentations

The stage is thoroughly equipped and will permit presentations of any nature, ranging from simple prologues to the most elaborate operatic scenes. Stage presentations will be offered at the Del Monte.

The restrooms will be elaborately furnished, chaise longues, easy-chairs and dressing tables being among the comforts provided for the women. Smoking apparatus will feature the gentlemen's quarters.

Famous Players also has purchased a lot adjoining the Del Monte and will build an airdome next summer to be operated in connection with the theatre. This plan, which is working out so successfully at the Kings Theatre, is considered ideal for St. Louis. The combined seating capacity of both sections of the house will be approximately 6,000 persons, which will make the Del Monte the largest picture house in the world.

THREE HEARTS THAT BEAT AS ONE

Scene from "Nonsense," third of the Mermaid Comedies, distributed by Educational Exchanges. Jimmie Adams, Marvel Rea and Lige Cromley are the lovesick trio.

# Kremer Insert Will Make Lobby Display

## Four-Page Ad in Six Colors Is Symbolic of Story Told In "Voices"

An attractive four-page insert which is to appear as advertising matter for Victor Kremer's big state right production, "Voices," will serve the exhibitor as an added attraction to the regular lobby display.

The insert is a six-colored effect symbolic of the story of the picture. In describing this work of art, Doctor Lamberger, under whose direction the insert has been prepared, said:

"The idea is taken from the composite of nature's forces, such forces as often exercise their play on the Indian Ocean: A thundercloud, full of incessant sound and fire, lightening and darkening so rapidly that it seems to have life, and delight in its life. At the same hour the sky clears to the west, and all along the sea line springing and sinking as to music, a restless dance or chase of summer lightenings across the lower sky. A race and riot of lights, beautiful and rapid as a course of shining Oceanides along the tremulous floor of the sea.

"Eastward, at the same moment, the space of clear sky is higher and wider, a splendid semi-circle of too intense purity to be called blue; it is of no color nameable by man. And midway in it, between storm and the sea, hangs the motionless full moon; like Artemis watching, with serene splendor of scorn, the battle of Titans and the revel of the nymphs. Underneath and about us, the sea is paved with flame, the whole water trembles and hisses with phosphoric fire.

"In the same heaven and in the same hour, there shines at once the three contrasted glories, golden and fiery and white, of moonlight and of double lightnings, forked and sheet; and under all this miraculous heaven lies the flaming floor of water."

Such, it is said, in symbol is Chester De Vonde's great production, "Voices," published by Victor Kremer.

The sympathetic scene cradled in the life boat portrayed by Diana Allen and Corliss Giles, respectively as John and Mary Vance, holds the human interest.

# "Fourth Face" Ready Soon Climax Company Reports

Climax Film Corporation announces that its feature, "The Fourth Face," will soon be ready for publication.

While the Climax Corporation has been in the film business for some time, this is its first venture in the country wide distribution of state right productions. Activities were formerly confined to the handling of pictures of New York and Northern New Jersey. "The Fourth Face" is described as "one of those pictures which jump from one mysterious situation to another, baffling the more at each event."

# Frank Mayo Featured in Universal's "Black Friday"

Frederick S. Isham's well-known novel, "Black Friday," arranged for the screen by Wallace Clifton and starring Frank Mayo, has been placed in production at Universal City under the direction of Frederick Thomson.

Lillian Tucker, a Broadway actress of considerable repute and beauty, has the leading feminine role, while "the other woman," a famous dancer, is played by the exotic Dagmar Godowsky.

## Renco Is to Produce Five Features Yearly

### Company Organized in West Backed by Capitalist From the East

Renco Film Company has been organized, with headquarters in Los Angeles, to produce five features annually. H. J. Reynolds is president of the company, which is backed by Eastern capital.

Announcement is made by Mr. Reynolds that details have been completed for filming the works of the late Myrtle Reed, the novelist. At a recent conference in Chicago with J. S. McCullough, husband of the writer, Mr. Reynolds obtained the former's signature to a contract disposing of the picture rights on "Lavender and Old Lace" for approximately $50,000, it is said.

Mr. Reynolds also has contracted for the production of "The Master's Violin," "The Master of the Vineyard," "At the Sign of the Jack O' Lantern," and "Old Rose and Silver."

"Lavender and Old Lace" will be the first photoplay produced. Lee Royal has completed the continuity. Negotiations are in progress for a director of national reputation, it is declared, and a cast of recognized artists. Production will begin this month.

Mr. Reynolds chose "Lavender and Old Lace" for production only after receiving expressions from thousands of fans as to what well known novel they desired to see on the screen.

## *You'll Lose If You Win With Shoe Leather Up*

*(Special to Exhibitors Herald)*

INDIANAPOLIS, IND., Aug. 24.—Would you undertake to walk from Indianapolis to New York in four weeks for $1,000? Harrington Court of Los Angeles, and Harry Berger of St. Louis, have decided to do so as the result of a wager with Mike Bernard who appeared last week at the Lyric Theatre. Court is connected with Universal Film Company and Berger is a vaudeville actor. They are to rely on their talents as entertainers to provide the necessary funds for the trip. If they get through in four weeks they win the $1,000.

## "Some Chickens" Is New Paramount-Ince Feature

"Some Chickens" is announced as the publication title of the latest Douglas MacLean starring vehicle to be issued as a Paramount-Ince picture.

The production was filmed under the title of "Yanconna Yillies," the name of the original story by Hershel S. Hall in the *Saturday Evening Post*. Jack Nelson directed, with Bert Cann at the camera. A capable supporting cast includes Gladys George as leading lady, Charles Mailes, Edith Yorke, Al Filson and Walt Whitman.

## Reopen Houghton Orpheum

HOUGHTON, MICH.—The Orpheum, closed August 1 for remodeling, has been reopened. Seating capacity has been enlarged, other improvements made and new equipment and furnishings installed. Vance Amusement Company owns the house.

## Buys Hamilton House

HAMILTON, O.—The Criterion here has been sold by C. W. Criser to W. E. Keen and son, proprietors of the Oxford.

CATHERINE CALVERT, who has just signed a three-year contract with Albert E. Smith, president of Vitagraph Company of America, to appear in a series of special Vitagraph productions. "Dead Men Tell No Tales" is the title of the first picture.

# *Catherine Calvert Is Signed To Play in Vitagraph Films*

Catherine Calvert has placed her signature on a three-year contract to appear on the screen exclusively in Vitagraph special productions, it is announced by Albert E. Smith, president of the Vitagraph Company of America.

The addition of the popular stage star to the Vitagraph forces is in line with the policy recently made public, of presenting, in special productions, famous stories and plays, enacted by the best casts obtainable.

### Appears in Hornung Story

Miss Calvert will make her initial appearance under the Vitagraph banner in an all-star presentation of "Dead Men Tell No Tales," a screen version of the famous novel of the same name by E. W. Hornung, author of "Raffles" and other well known stories of intrigue and adventure. Other leading roles in the production, which will be directed by Tom Terriss, will be taken by Percy Marmont, George Von Seyffertitz and Holmes E. Herbert.

In "Dead Men Tell No Tales," Miss Calvert will play the part of Eva Dennison, a charming young girl who is thrown in with a band of unscrupulous scoundrels, and is forced to be a helpless witness of their murderous plots, in which even the man she loves is involved. The role gives her a splendid opportunity to display the dramatic fire, the emotional range and the charm and winsomeness which have won her such a large and loyal following on stage and screen.

### Is Popular on Stage

Miss Calvert's stage career has consisted of a series of successes. She played leading roles in "Brown of Harvard," "Deep Purple," "Romance of the Underworld," and "The Escape." From the stage, her entrance into the silent drama was to be expected.

## Complete Virginia House

PORTSMOUTH, VA.—The new Eastern theatre owned by Louis Frecka of Ironton, was completed recently and opened. It has a seating capacity of 600.

## Reopen Roma, Bellaire

BELLAIRE, W. VA.—The Roma theatre in Belmont street has reopened following a closing for repairs. Raymond Butler is the new manager.

ROLIN STURGEON
Who is directing pictures for Universal at present.

# Federated Applauds Bessie Love Picture

## Members Think Star Sets a New High Mark in Her Character Acting

W. E. Shallenberger, general manager of Federated Film Exchanges of America, Inc., announces that a number of the members of Federated witnessed a screening of the initial Bessie Love production entitled "Bonnie May" and were most enthusiastic over the vehicle provided for this charming young star.

Although Miss Love has appeared in many charming characterizations in the past, it was thought by all members of the Federated that never in her career had she been provided with a part which afforded her such splendid opportunity to exhibit her undoubted skill as an actress.

It is said that the characterization of "Bonnie May" by Bessie Love will set a new high mark in character acting in the world of the silent drama.

In the picture Miss Love portrays the part of a girl brought up in the atmosphere of the theatre who by a strange twist of fate is transplanted into a very aristocratic home. How she, with her vivid personality, unspoiled by the worldly wisdom she accumulated during her life on the stage, brings the breath of youth and joyous romance into this home make one of the most charming pictures ever seen on the screen.

## Buys Falmouth Interest

BROCKTON, MASS.—R. A. Taber of Brockton has purchased an interest in the new Elizabeth motion picture house at Falmouth. The company is incorporated for $50,000, with $30,000 already subscribed. The place will cost $40,000 and will have a seating capacity for 650 people, with 200 reserved balcony seats. The house will be opened about September 1.

# Film Is Skinner's Last in "Kismet"

*Noted Actor Announces That He Will Never Appear Again in Leading Role in Play Being Produced by Robertson-Cole—Picture Now Nearing Completion*

OTIS SKINNER announces that he is playing for the last time the leading role in "Kismet," the play which is being adapted to the screen by Robertson-Cole, with the noted actor in the lead. The production will be published in October, it now being near completion.

The statement from Mr. Skinner that he will not revive the play means that the screen version will be the last and only opportunity the American public will have of seeing the celebrated actor in one of his successes.

* * *

Robertson-Cole does not believe there is an exhibitor in America who does not realize the box office value of Mr. Skinner's decision.

Robertson-Cole, knowing these things and fully sensing the importance of Mr. Skinner's decision and its undoubted influence on the box office attraction of "Kismet" in pictures, is leaving no stone unturned to make the screen version of the play a performance worthy of one of America's leading romantic actors and one that will justly immortalize both the player and the play.

With this end in view money has been spent without stint in an effort to surround Mr. Skinner with a cast of players worthy of association with him, and provide him with settings and backgrounds which would more faithfully portray the colorful scenes of the ancient Oriental city of Bagdad, and give to the gripping action of the play the langorous romance of the Near East.

* * *

As on the stage, the action in the screen version of "Kismet" covers but a single day. But a day in which there is crowded a series of incidents that cover the whole range of human emotions and which is as rich and diversified in color as the Magic Carpet itself. Mr. Skinner, as Hajj, the beggar, who asks for alms in the name of Allah at the door of the Mosque of Carpenters, in that day, between sunrise and sunset, rises from poverty to affluence and travels a distance on the road of adventure rarely achieved by others in an entire lifetime.

All of this action takes place within the city gates of Bagdad. While there are many interior scenes, most of the gripping action takes place in the streets and squares of the city, and this entailed the building of a new Bagdad on the sunny slopes of Hollywood. A big order, the exhibitor will say, but Robertson-Cole, determined to do justice to the production, saw to it that the city was fully reproduced, and today, it is said, thousands come daily from miles around to view the wonder.

* * *

More than 1,000 carpenters, electricians, plasterers and decorators were used in the construction of the town, from plans and drawings in old books and manuscripts and from a close study of the ancient architectural landmarks of the modern city. The city proper has been constructed on the lot of the new Robertson-Cole studio. The interiors of the sumptuous palaces and harems are being built in the Haworth studios.

Regarding the enormous cost of the lavish settings used in "Kismet," Louis Gasnier, the director, said:

"It would be far more economical to take the entire cast to the orient to film many of the big scenes, but for the nigger in the woodpile—the Bagdad of today is not the Bagdad of Edward Knoblock's story, hence the strange anomaly of getting greater realism with specially constructed sets.

"I have never known of a director taking his company to the exact locale in which a story is laid and securing the results which would have been possible had he built the production in a motion picture studio. The settings for a big production must be idealized, just the same as the characters in the story must be idealized."

* * *

To speak in detail of Mr. Skinner's stage career would be idle. The exhibitor need only hear the announcement of Mr. Skinner's name to sense the possibilities of offering upon the screen this man whose niche for years has been one of the highest on the world's honor list of players. Such dramas as "Cock of the Walk," "Mr. Antonio" and "The Honor of His Family," even more recent than "Kismet," recall to the mind his masterful acting and perfect artistry.

Speaking for the exhibitor's benefit, when interviewed during the taking of a scene on the Robertson-Cole lot, Mr. Skinner said:

"Despite the fact that the actor has to jump right into a certain scene in the films with the required intensity, I have not found it difficult to accomplish. I concentrate on the action and the character and forget all externals. I am not, as I expected, bothered in the least by the yelling and bally-hooing that goes on while the scene is in progress. It is all very interesting and inspiring and a spur to bigger and better effort."

CHARLES RAY
As "Kid Burns" in "45 Minutes From Broadway," his initial Associated First National Pictures feature.

# George Fife Says "Babe" Ruth Is "Most Talked of Person in U. S."

## Well Known Writer Declares That Diamond Star Is No Longer Just an Extraordinary Ball Player But Is a National Figure

George Buchanan Fife, well known writer, wrote the following introductory remarks about "Babe" Ruth, whose life story is being printed by leading newspapers in the United States:

"The most talked of person on the American continent today is 'Babe' Ruth of the Yankees.

"He has passed from the status of an extraordinary ball player and become a national figure.

### Millions Read Papers

"The thousands who crowd the baseball parks wherever he plays are an almost inconsiderable fraction of those whose interest and allegiance he has won. Every day tens of millions of newspaper readers in all parts of the country rustle to the sporting page in eagerness to know the latest things the 'Babe' has accomplished, whether he has again broken his own amazing record of home-run making.

"The mark which he, at this writing, has hung up for all America to see and to admire—forty-one home runs in a season which still has several weeks to run—surpasses enything that was ever dreamed of in bat prowess.

### Record Is Smashed

"Until he hewed the way, the most skilled batsmen in the national game were accounted heroes if they made twenty home runs in a season. And then 'Along Came Ruth' with his powerful back and shoulders—his bat heavier than any hitherto wielded in the game—and his 'batting eye,' which could follow the fastest, snakiest of balls, and in one season the records came crashing down."

It was for this reason that Kessel & Baumann signed "the most talked of person on the American continent" for their photodramatic production, "Headin' Home." And it is because "every day tens of millions of newspaper readers in all parts of the country rustle to the sporting page to see what the 'Babe' has accomplished" that the producers are more than sure that they have a marvelous box office attraction for the exhibitor.

# American Decides to Retain Original Title

## "A Light Woman" Is Now in The Final Stage of Production

Tinting, titling and toning processes are going forward on the forthcoming American drama, Robert Browning's "A Light Woman." During production this play was called, first, "The Siren," and later "The Appointed Hour." But it has been decided to retain the author's original title. The producers are convinced that the illustrious writer has handed down a title that is a winner for the screen.

### Story of Picture

"A Light Woman" is the story of a youth who tastes all he can find of the froth of life regardless of the heartaches of his devoted parents and adoring fiancee. He finds himself the willing victim of the finished charms of a fascinating siren. When this woman meets the boy's father, decides that the bigger game is more worth her while, and tries to land him instead, the real complications begin.

The encounter of wits and emotions that brings into relief this type of the man of the world, strong, clever, understanding (played by Charles Clary), as against the woman who has "the wisdom of the ages" but no soul, is one of the most interesting situations in modern drama.

### Development Excellent

This great plot has been developed by the Flying "A" director, George L. Cox, to the point where it attains excellence, it is said. The splendid photography, the smoothness of the continuity, and the illustrations which were chosen with the idea of a harmony with the subject which would not distract from the thread of the story—these qualities unite in making "A Light Woman" a distinct accomplishment.

## Moultrie House to Open

MOULTRIE, GA.—The Capitol, Moultrie's new theatre, built in Central avenue west by E. M. Vereen and J. Frank Norman, will be formally opened early in September, it is expected.

## Open Olwyn, Jackson

JACKSON, MICH.—The Olwyn playhouse, Jackson's new theatre, located at Francis and Robinson streets, was opened recently to the public.

## Hodkinson Has Works Of Prominent Author

From the home office of W. W. Hodkinson Corporation advice has been received that a big story is shortly to "break" regarding the first screening of the novels of one of the foremost figures in American literature, a man who has refrained from giving his books for picturization because he was not in accord with the methods employed by many of the present day producers.

Since meeting Mr. Hodkinson, however, his views have changed and he has placed his entire output in that gentleman's capable hands to be handled according to his judgment and discretion.

Though the author's name was not divulged it is definitely stated that he is one of the most widely read men in America—a man whose each and every book numbers among the "best sellers."

## Broadwell President Placing Nick Carter

Robert B. Broadwell, president of Broadwell Productions, Inc., is in New York to close a deal for the distribution of the Nick Carter series, negotiations having been opened for a series of fifteen two-reel pictures per year with one of the large distributing companies.

All pictures have been produced under the personal supervision of Broadwell from the adaptations made by Jack Glavey from the original Nick Carter stories of which there are more than a thousand. Broadwell has obtained the world's motion picture rights to them.

HOBART HUTCHINSON, son of S. S. Hutchinson, president of American Film Company, Inc., and (left) two views of the Victory medal he was awarded for service abroad. (Right) Medal of Queen Elizabeth of Belgium awarded Mrs. S. S. Hutchinson, in appreciation for relief work during the war. Mr. Hutchinson has just gone to London to close foreign contracts for American Film Company specials.

# Company Is Organized to Present Donaldson on Stage and in Film

## Negotiate for New York Property on Which Studio Will Be Constructed—Scenarios and Plays Have Been Acquired for Production

Arthur Donaldson Productions, Inc., has been organized with headquarters at 220 West 42nd street, New York, to present Arthur Donaldson as star in stage and screen offerings.

Arthur Donaldson was the original "Prince of Pilsen," which role he played 1,345 times in America and England. His portrayals on the stage as Baron de Grimm in "Madelaine," the Prince of Kharikar in "The Blue Moon," Tom in "Sweet Ann Page," Count Arnheim in "The Bohemian Girl," and his renditions of the titular roles in "Rob Roy,' "Brian Boru," "The Norseman," "Yon Yonson" and "The Wanderer" belong to theatrical history.

### Member of Kalem

He was a member of the old Kalem stock company, and was one of the troupe that went to Ireland to appear in that firm's Irish photoplay series. He has produced and starred in photoplays of his own creation for the Swedish Biograph Company, and has assumed leading roles in films bearing the trademark of Fox, Vitagraph, Pathe, Metro, and was starred by Charles K. Harris in "Hearts of Men," which was published a few years ago by World Film Corporation.

Among the plays and scenarios already acquired for production are "Sun Valley," by Chester De Vonde, the well known film director; "The Tragedy of Love," by Gunnar Heiberg, a Norwegian author who has written a number of successes; "The Victorious Romance," by Templar Saxe: "The Conqueror," a legendary musical play, and "The Purgatory of David Brood," by Templar Saxe.

### Will Lease Property

The company is now negotiating for a long term lease on a New York property which it proposes to convert into a completely equipped studio, and is seeking a Broadway house in which to present its various offerings.

No announcement as to how the company intends to market its photoplays has as yet been forthcoming, but it is thought that they will be offered to state right buyers.

Julius Timm is president and chairman of the board of directors, L. de Lyons vice-president and treasurer, Eivind Erichson, secretary and general manager, while S. P. Friedman of Thomas and Friedman, attorneys, 2 Rector street, is the company's counsel.

"Sun Valley" will be the company's first production.

ARTHUR DONALDSON
Star and general director of Arthur Donaldson Productions, Inc.

## East Meets West

Masso Inoyne, noted Japanese stage player, visits Pauline Frederick at her studio, where she is making "Iris" for Robertson-Cole.

## *It Is Enough to Make Anyone Flabbergasted*

*(Special to Exhibitors Herald)*

KOKOMO, IND., Aug. 24.—Draperies which had gone far to beautify the women's rest room of the Victory theatre have been stolen. Martin Greunewald, manager of the theatre, says he is "completely flabbergasted" by the idea that his furniture and curtains and whatnot may be stolen when he isn't looking.

The draperies were such as to elicit admiring comment from the patrons of the house. "These curtains are hard to replace," says Manager Greunewald, "but whoever tore them down may have the brass pole and other fixtures also if he will but let me know. The guilty person may have my word that I'll not cause her any trouble."

## Complete Fourth Comedy In Ostriche Film Series

Another Muriel Ostriche comedy, "Betty's Romeo," has been completed. This is the fourth of the series of twelve high-class comedies being distributed by Arrow. The production was directed by Arvid Gillstrom.

"Betty's Romeo," according to the Arrow statement, is in keeping with the quality of the three previous productions. Muriel Ostriche comedies are meeting with success, Arrow officials report.

## To Reopen in Knoxville

KNOXVILLE, TENN.—The Bijou theatre, recently purchased by Signal Amusement Company, which operates the Strand and Queen and other houses here, will open the new season on Labor Day. The house has been closed for alterations since June. E. A. Booth of Chattanooga is the manager.

## Omaha Theatre Transfer

OMAHA, NEB.—The Princess theatre and a twenty-three-foot lot adjoining the Karbak block, have been sold for $125,000 by George Warren Smith of Rockport, Me., to Benjamin F. Smith of Rockport.

## Famous Players-Lasky Enlarge N. Y. Studio

Arrangements have been completed by Arthur V. Smith, general manager of the Eastern studios of Famous Players-Lasky Corporation, to lease the Talmadge studio at 418 East 48th street. This additional floor space of two stages of 75 by 100 feet each was necessary to accommodate Billie Burke's next production, "The Education of Elizabeth," work on which will be commenced shortly.

The activities of the corporation's Eastern studios are now confined to three studios; the Fifty-sixth street studio which is the headquarters and the remodeled Amsterdam Opera House at Ninth avenue and 44th street. Victor Smith predicts that the new Long Island City studio will be in full operation by October 1.

## World War Veterans in Lexington Battle Scene

Preparations are being made to film on a gigantic scale the Battle of Lexington. It will be one of the vivid and dramatic scenes embodied in the newest Messmore Kendall-Robert W. Chambers Productions photodrama, "Cardigan," a picturization of the novel by Robert W. Chambers. Director John W. Noble will have more than 1,500 soldiers to reenact this historical event. All of the extras to be engaged will be veterans of the great World War.

## Gets New Kansas Site

JUNCTION CITY, KAN.—Maurice Jencks, owner of the Orpheum theatre at Army City, which was destroyed by fire, has obtained an option on an uptown location here and will build a vaudeville and motion picture theatre in Washington street.

## Fire Damage in Iowa

ROCKWELL, IA.—Fire did damage amounting to $500 at the local motion picture theatre at a recent afternoon performance. Parker Lyman is manager and Frank Smithers of Lake Park is owner.

# Hemmer Aids to Feel Public Pulse

*Service Corps Is Organized to Ascertain the Desires of Motion Picture Fans—Scheme Will Be Tried Out in New York and Then Extended to Other Parts of Country*

AN effort to ascertain as accurately as possible what fans desire in the way of motion pictures has been planned by Edward Hemmer, president of Hemmer Superior Productions, Inc. He has announced the establishment of a department to be known as the "Service Corps," the purpose of which will be to carry out the project.

No particular type of story or star is to be featured in Hemmer Productions, according to the director, and every effort is to be made to establish a contact system through the new arm that will enable him to keep his finger on the public pulse, thereby assuring accurate interpretation of the attitude of motion picture devotees as to the sort of plays desired.

* * *

The formation of the "Service Corps" marks the embarkation of the organization upon the novel enterprise, and already has been adopted and partially put into operation. The members of the corps are men of wide experience in the silent drama and in dealing with the public. It will be their duty to sense the trend of public thought with regard to motion pictures in every section of Greater New York. The system will not be put into full operation for several months, it was said, but a concentrated drive upon Broadway houses has been inaugurated with extension of the scheme to follow.

A regular program will be mapped out each day, certain houses being assigned to one or more individuals. Their duty will be to listen for comment upon the picture being displayed and to get as many opinions and convictions emanating from the public as possible.

* * *

It is Mr. Hemmer's attitude that the successful operation of the project will enable him to learn the class of screen story desired. He said he intends guiding his work according to reports made by the investigating body and if the information desired is forthcoming, the system will be more intensively and extensively applied.

"I am endeavoring to live up to the pledge given the public to produce pictures that meet with public approval," he said. "The old method of signing up a star and then manufacturing a story to fit his screen capabilities has been cast into the discard by the progressive producer of today. Under practices of an older day in motion picture production the public was obliged to put up with this sort of abuse.

"This condition naturally grew out of the enormous demand for this variety of entertainment. The demand for pictures was so great and pressing there was a wild scramble on the part of exhibitor and producer to supply pictures whether they had merit or not.

* * *

"A change has come about, however, and although the demand is as great as ever, the public has become more exacting. Accordingly the demand now is for good pictures. Many a house located in the heart of motion picture communities has failed because of the tendency of the exhibitor to force upon his patronage a poor class of show.

"I am firmly convinced that my system will overcome this situation and result in better business for motion picture establishments wherever Hemmer Superior Productions are being shown."

The first big feature of Hemmer Productions, which has been completed and is being cut by Elmer McGovern, will be ready for publication on or about September 1. The story is one of many contrasts, the director said, lightened in spots by humorous episodes.

## Screen Snapshots Out for Every Event of Interest

When the Talmadges, Norma and Constance, sailed for Europe, the merry doings of the good-bye party were caught for Screen Snapshots, the bi-monthly single reeler made by Jack Cohn and Louis Lewyn. When Jack Pickford and Olive Thomas arrived at the pier they also did a little "business" for Screen Snapshots. Dorothy Gish and her mother also were caught.

Another news item recently caught for this reel was the personal appearance of Mildred Harris Chaplin before a Loew theatre audience in New York. Lights were cast on the audience and the stage and the Snapshots man actually caught the star on the stage and the resultant uproar when Al Jolson joined her before the clicking camera.

## Arrow Sells Three Plays To Philadelphia Exchange

Arrow announces the sale of three feature productions to Rialto Film Exchange of Philadelphia. The productions are "The Golden Trail," "The Desert Scorpion" and "The Chamber Mystery." The territories involved in this contract cover eastern Pennsylvania and southern New Jersey.

## Installs $10,000 Organ

INDIANA HARBOR, IND., Aug. 24.—Gus Berkson, manager of the Family theatre, announces that his patrons will soon enjoy music from a $10,000 orchestra pipe organ "with the human voice," now being installed. It will represent the equivalent of a fifteen-piece orchestra.

## To Build in Ft. Wayne

FT. WAYNE, IND.—Razing of the Kappel building in East Wayne street, recently leased by Consolidated Realtors and Theatre Company, is expected to start within a month. The building of a new theatre and hotel will immediately follow it.

THREE SCENES FROM THE LOCKLEAR-FOX PICTURE, "THE SKYWAYMAN"

It was during the filming of scenes in the air for this production that Lieut. Ormer Locklear lost his life. The story was written by Julius G. Furthman and is described as a "drama of life and thrills above the clouds."

## Universal's New Star

EVA NOVAK, whose beauty has been commented upon by motion picture fans ever since she essayed small parts in feature productions, is to come into her own through a contract signed with Carl Laemmle. She is a sister of Jane Novak, another popular West Coast player.

# *Maurice Tourneur Starts Work on First Production for "Big Seven"*

A new studio manager took the reins at Maurice Tourneur's coast producing plant this week. He is Robert B. McIntyre, who for the past year has been in a similar position with Goldwyn in the East.

Tourneur has started off with a bang on his initial A. P. film, "The Last of the Mohicans," the famous J. Fenimore Cooper story of early America. McIntyre is keeping things humming, and in fact the whole organization is working with new zeal since the French producer broke away from his former parent organization. It agrees with him to be "on his own" for he is keeping things sizzling with activity.

### Work in Big Bear Valley

This week the entire company went to Big Bear Valley to film exteriors for this Indian tale. The company now includes Barbara Bedford, who heads the all-star cast with Henry Woodward, Albert Roscoe and Jack McDonald. The rest of the cast is made up of Lillian Hall, Harry Loraine, Wallace Beery, Theo Lerch, James Gordon, Nelson McDowell, George Hackathorne and Joe Singleton. Roscoe, Singleton and Beery, with fifteen extras, have shaved their heads to play Indian parts.

"The Last of the Mohicans," which will be published by A. P. this Fall, will be one of his masterpieces, Tourneur predicts, for in it he is putting every ounce of force that he carries. He wants his initial production for this big organization to be a signal success, and he is sparing nothing in the way of time and cost to make it such.

### Settings Are Elaborate

The interior sets are of elaborate design and are said to be true in every detail to the period in which the story transpires. The art direction is under Floyd Mueller, head of that department. Charles Van Enger and Philip R. DuBois are the cameramen. Clarence Brown is co-directing, with Charles Dorian assisting. Winthrop Kelly is casting director and helping in production.

A special exploitation and publicity campaign is being prepared by Clarke Irvine, director of Tourneur's publicity, which is to be launched in conjunction with that of the distributing organization in New York.

# Utah Is Now Seeking National Affiliation

## Existing Exhibitor League Plans Extension of Its Present Activities

*(Special to Exhibitors Herald)*

SALT LAKE CITY, UTAH, August 24.—The Theatre Managers' Association of Utah, which has confined its activities to a great extent to Salt Lake City, is planning a reorganization and affiliation with the Motion Picture Theatre Owners of America.

Officials of the association have communicated with Sydney S. Cohen, president of the M. P. T. O. A., requesting the necessary procedure for alignment with the national body. Further action on the matter is expected at the September meeting of the organization.

The Theatre Managers' Association has in the past been active in heading off undesirable legislation which has been considered by the state senators and representatives. Labor difficulties also have been handled effectively by the organization.

George Mayne is present executive head of the league, with George Carpenter as secretary. George D. Woods of the Princess theatre is considered one of the active members and is a staunch supporter of the principle of organization.

# *Lasky Moves to Olive Street Row*

*(Special to Exhibitors Herald)*

LOS ANGELES, August 24.—Famous Players-Lasky exchange has moved from the second floor of the Marsh Strong building to more spacious quarters in the Olive street Film Row. O. V. Traggard, branch manager, states that the equipment is among the best of any exchange in the West.

# Jans Features Booked Extensively in West

Advices from H. F. Backer, general manager of Jans Pictures, Inc., who is on a flying trip through the West, are to the effect that he has closed contracts for practically all of the remaining Western territory on the two Jans features, "A Woman's Business" and "Wings of Pride."

Immediately on his return to New York he will begin work on an extensive exploitation campaign on the Jans superfeature, "Madonnas and Men."

# Tom Bret With Broadwell

Tom Bret, well known title expert, has been engaged by Broadwell Productions, Inc., to title its series of Nick Carter productions.

# BLACK IGNORES THE M. P. T. O. A.

## New England Theatre Owner Refuses to Treat With Exhibitors Organization—Assails First National Circuit in Letter to Trade Papers

*Despite Adolph Zukor's assurance that Alfred S. Black will take up complaints against him with the Motion Picture Theatre Owners of America, Mr. Black has issued a statement to the trade press that he sees no reason why he should negotiate with the organization.*

*Continuing, he renews his former tirades against the Patterson convention in Chicago and the recent Cleveland convention; attacks Nathan H. Gordon personally and the First National Exhibitors' Circuit as a unit, and issues a series of questions.*

*His communication, complete, is as follows:*

In your recent publication you published a letter signed by the M. P. T. O. A. addressed to Mr. Adolph Zukor, referring to my theatre activities.

I stated at the Cleveland convention that I had not sold out my theatre holdings, that I was an independent exhibitor not interested in the producing of pictures. I wish to forcibly reiterate this statement at the present time.

After reaching their agreement with Mr. Zukor, the letter addressed to him is very cunningly worded so as to attempt to discredit my independence as an exhibitor and position as president of the Motion Picture Exhibitors of America, Inc.

There is certainly no reason why I should meet the M. P. T. O. committee to answer such charges as they see fit to make. Let them attack my activities publicly and I will answer them through the trade journals.

* * *

Let any New England exhibitor who feels my organization has injured him in any way state his grievances to me and I will be glad to meet him and give same my personal attention. Hence, why talk with any committee?

I have already gone on record as to the unfair and un-American methods employed at the Cleveland convention, the worst ever known in the history of motion picture conventions, and why we left the convention floor.

Why do not the officers and this committee, the product of this convention, turn their attention to the greatest distributor-exhibitor combination in the United States—the First National—and especially to the activities of Mr. Nathan H. Gordon, of Boston, the owner of the New England First National franchise and the largest operator of theatres in New England through his own and affiliated companies?

Why don't the M. P. T. O. of America ascertain whether or not the First National, through Mr. Gordon's management in New England and by others over the United States, has done the independent exhibitor more harm through heavily increased film rentals and extension of theatre ownership than any other ten interests?

* * *

Why don't they find out about the pressure being used by First National to make the exhibitors buy their franchises on one hand and the theatre activities by Mr. Gordon's affiliated interests (and some new ones, too) on the other hand?

Why don't they investigate the First National's new booking proposition, which, if put into successful operation, would soon tie up (between all three methods) the motion picture business in a regular vise?

Why don't they now openly admit, which they do privately, that the so-called Patterson Chicago movement was financed by the First National and the attack on the Famous Players-Lasky Corporation alone was malicious and unfair?

Why did Mr. Cohen and his committee refuse to admit the press at their meeting with Mr. Zukor?

Why was it that the recent meeting of the Connecticut Exhibitors which Mr. Sydney Cohen attended, was turned into a First National banquet?

* * *

As president of the Motion Picture Exhibitors of America, I openly ask Mr. Gordon and the officials of the First National to deny these charges and to state their honest intentions, not camouflaged by their affiliated interests. If we are going to clean house and find out where everybody stands, let's go through the whole list and do it on the level openly, not privately.

So there will be no misunderstanding as to my exact position in the New England theatre field—I have not sold control of a single theatre. I was forced through Mr. Gordon and his various connections to recently make a booking arrangement with financial interests to protect my theatre holdings. Believing that the Famous Players-Lasky Corporation produced the best pictures made, I succeeded in making an affiliation with them to offset to considerable extent Mr. Gordon's rapidly attempted control of New England.

* * *

I do not believe in threats and have never, in developing my theatre holdings, attempted to threaten any exhibitor or force him to do business with my organization.

I have always, and shall so continue, to get as many partners amongst the real exhibitors of New England as I possibly can, realizing that partners are always preferable to additional theatres. I have already several of these partners—A. G. Spitz of Providence, in a number of theatres in southern New England; L. A. Rodenizer, at Concord, N. H., and other places; Beecher Churchill, in Aroostook county, Maine, and very recently T. W. McKay of Rutland, Vt.; also W. Grace of Fairhaven, Vt., and Andrew J. Cole, Lawrence, Mass. Ask these men what they think of our business dealings. At the present time, after using the Famous Players' output, I am one of the largest buyers of independent film in the United States.

ALFRED S. BLACK.

Boston, Mass., Aug. 18, 1920.

**DOROTHY DALTON**
**As she appears in "Guilty of Love," a Paramount Artcraft adaptation of the play "This Woman—This Man," by Avery Hopwood. It was directed by Harley Knoles from a scenario by Rosina Henley.**

## Baker Heads St. Louis Film Board of Trade

*(Special to Exhibitors Herald)*

ST. LOUIS, MO., August 24.—Sidney Baker of First National, was elected president of the St. Louis Film Board of Trade, succeeding E. W. Dustin.

Barney Fegan of Standard Film Exchange, was elected vice-president and Tom Leonard secretary and treasurer.

**CORLISS GILES**
**And support in a scene from "Voices," the Victor Kremer production, written and directed by Chester DeVonde.**

## "I'd Give My Life For You"—

And from the looks of the evil eyed huskies in the doorway, Larry Semon may have to. It's a scene from "The Stage Hand," the Vitagraph comedy.

# Pathe to Publish Two Reel Series In Which Tom Santschi Is Starred

## Close Contracts for Fifteen Western Subjects by Cyrus J. Williams—Arthur S. Kane Completes Negotiations

To fulfill a great popular demand for short subjects of Western calibre, Pathe Exchange, Inc., has just contracted through Arthur S. Kane to publish fifteen two-reel pictures produced by Cyrus J. Williams and starring Tom Santschi. Moulded along the lines of the Western dramas of full feature length, the Santschi pictures are advertised as the finest class of vigorous, red-blood, pictorial entertainment.

### Three Pictures Completed

"Beyond the Trail" is to be the first of the series. This production, along with two others, the titles of which are as yet unannounced, has been completed, and was recently reviewed by the Pathe sales committee. In distributing the Young Buffalo Series this summer, Pathe found an insistent demand for short subject Westerns. Exhibitors, it is declared, have reaped big box office returns with these attractions, and Pathe gives assurance that the Santschi subjects will prove even greater drawing cards.

For more than six years Tom Santschi has been featured in characterizations that demanded both strength and ability. His fight with William Farnum in Rex Beach's "The Spoilers" back in 1914 still remains one of the classic screen fistic engagements. In that production, which opened the Strand theatre in New York, Santschi set a standard for strong-man roles that he has maintained to the present.

### Is Veteran of Screen

The player's career dates back to the early days of chapter-plays, when he appeared with Kathlyn Williams in "The Adventures of Kathlyn." Since then he has had important parts in such noted productions as "The Garden of Allah" and "The Still Alarm."

His most recent work was in Goldwyn's version of Rex Beach's "The North Wind's Malice," in which he was the featured player. Besides being a Western character, Santschi has appeared in pictures of the sea. He is an expert swimmer.

Cyrus J. Williams, who is producing the Santschi two-reelers, is a prominent Los Angeles business man. He has been associated for some time with motion pictures, and little more than a year ago branched into the production end of it. His first venture was "Jacques of the Silver North," in which Mitchell Lewis was starred.

Pathe will inaugurate the publication of these pictures early in the fall.

## *Pantages Shows Pictures*

*(Special to Exhibitors Herald)*

LOS ANGELES, Aug. 24.—The new Pantages theatre here has inaugurated a policy of screening a five-part feature between vaudeville shows.

# Exhibitor Says Field Is Led by Paramount

## Declares Pictures Appeal to High Grade Clientele In the Theatres

H. J. Siler, president of the Theatre Owners' Association of Southern California and Arizona, made the following comment after visiting the studios of Famous Players-Lasky on the West Coast:

"What I have seen here at the studio simply augments my judgment of past years: That Paramount pictures lead the field. The great care and attention to detail shown as you make your pictures, scene by scene, is reflected in the uniformly excellent quality of the product. Paramount has made it possible for me to succeed in my district because the pictures bearing that brand have proven what my public want and like!"

The association of which Mr. Siler is the head comprises 156 theatre owners in the section indicated. His own enterprise is the Gale theatre, Whittier, a 1,500-seat house in a city of about 15,000. He rose to this from a 200-seat theatre against the competition of three others. Mr. Siler is generous in giving Paramount the major part of the credit for his success.

"I have used productions of Paramount organizations from the very first without a miss," he said during his visit. "Their quality appeals to a high grade clientele every theatre owner is glad to welcome."

## *Exhibitor Arrested for Posting Bills on Poles*

*(Special to Exhibitors Herald)*

ANDERSON, IND., August 24.—A campaign started by the board of police commissioners to rid telephone poles of bills, posters and other forms of advertisements resulted recently in the arrest of Harry Muller, proprietor of the Crystal theatre. Mr. Muller was an innocent offender and after hot words had passed between him and Chief of Police Jackson, he was released.

Later, it is said, Muller went to the police station to talk with Jackson about the matter and he then was arrested again and held under bond for appearance in the city court. Muller alleges the police are discriminating against him.

## "Panthea" Revival is Popular, Say Producers

"Panthea," a Norma Talmadge picture revived by Selznick Pictures, is booking extensively. That is the report that has come to the Selznick home offices from Walter Liebman, manager of the Atlanta branch of Selznick Enterprises, and from other branches.

Further testimonials of approval in reviving the Norma Talmadge picture, and the booking records that have already been made, are said to have come from every branch manager in the Selznick organization. The reason for this voice of acclaim is declared to be due to the rare bits of emotion the true workings of a woman's heart in all its phases, that Miss Talmadge is afforded in "Panthea."

# "45 Minutes from Broadway" Will Go Into Thirty-Five Cities Aug. 29

## Elaborate Programs Planned for Introducing Ray's First Independent Production—Music from Stage Comedy Will be played

Charles Ray's initial independent production, "Forty-Five Minutes From Broadway," which Associated First National Pictures will distribute, will have its first public screening in more than thirty-five cities beginning on August 29.

The picture goes into the Strand in New York on Sunday. Joseph L. Plunkett, general manager of the Strand, has arranged for an elaborate presentation there. All of the popular melodies of the piece will play an important part in the presentation. In hundreds of theatres in the United States and Canada "So Long Mary," "Mary's a Grand Old Name," and the other songs which contributed to the stage success of the George M. Cohan comedy drama will be heard.

### Cost Is Large

The cost of this production is said to have been greater than the total of gross receipts of any of Mr. Ray's previous pictures. The presentation will be Mr. Ray's first under his affiliation with Arthur S. Kane and marks Mr. Kane's initial appearance in the role of sponsor.

"Forty-five Minutes from Broadway" is also Mr. Ray's first independently-produced picture and the first of his works to be published by First National. The production was made in the star's new studio at Hollywood, described by everyone who has inspected them as the last word in studio architecture and equipment.

### Predict Big Receipts

The prediction that the picture will yield new financial records is based upon past achievements of both Mr. Ray and the Cohan play. The announcement of the showing of a Ray picture invariably is sufficient to pack theatres everywhere. When this universally popular artist's name is linked with that of a great stage classic the effect, it is said, is certain to be little less than magical.

The producers of the comedy reaped a reward of $100,000, according to well-authenticated reports, during "Forty-five's" first nine months' run at the New Amsterdam theatre, New York, and is believed to have gained as much when the first company was on the road. Another fortune was made when stock companies were playing the piece. The original company played a solid year in New York, and in the hands of the first road company the comedy had a run of five months in Chicago, ten weeks in Boston, six weeks in Philadelphia and week engagements in Baltimore, Washington, Pittsburgh, Cincinnati, Cleveland, Detroit, and a number of other cities.

Mr. Ray paid $50,000 to Mr. Cohan for the picture rights. Exhibitors everywhere are making preparations for overflowing houses. Add to these certain returns the sales of the "Forty-five" music—Maurice Richmond, Inc., of New York, is issuing a special Charles Ray edition of "So Long Mary" and "Mary's a Grand Old Name"—and some conception of the supreme importance of the approaching event is obtained.

Mr. Kane, J. D. Williams, general manager of First National, John C. Ragland, general manager of Arthur S. Kane Pictures Corporation, and a few invited friends enjoyed a private view of the picture after the arrival of the films in New York. Dorothy Devore is an appealing Mary, the part played by Fay Templeton in the original stage presentation, and Mr. Ray is further supported by Donald McDonald, Harry Myers, William Courtright, Eugenie Besserer, Hazel Howell and May Foster. Joseph de Grasse was the director.

## Dearth in West of Good Leading Men

There is a job for every actor of ability in the country out in California, particularly for leading men, according to Clifford Robertson, casting director for Goldwyn Pictures Corporation at the Culver City studios.

As Los Angeles has no source of supply of actors, the result is a serious shortage of actors for motion picture work. The special need is for leading men.

"Producers not actually on the ground can have no idea of the scarcity of good leading men," said Mr. Robertson. "In one day I have had the casting directors of four studios telephone me to see when certain leading men engaged for a special produtcion at the Goldwyn studios would be at liberty for an outside engagement or to ask for information concerning actors of a certain type that they needed. They were in dire straits, with actual production on a picture about to begin and with actors lacking for two or three roles because suitable ones could not be found."

## *Warns Industry of Its Contract with Semon*

Vitagraph has served notice upon the industry that it will protect itself in its right to the services of Larry Semon, comedian, up to the expiration of his contract in 1924.

Although the warning, which takes the form of a two-page advertisement in this issue of EXHIBITORS HERALD makes no direct reference to the incident, it is reported from the West Coast that agents of two large distributing companies recently made overtures for the services of the comedy star.

CLIMAX FILM CORPORATION PRESENTS "LOVE'S BATTLE"

Joe Moore, a brother of the three Moore boys each of whom has made a name for himself in films, has the leading male role in this state rights production. Eileen Sedgwick has the feminine lead.

# FILMLETS

Humorous bit from "The Love Expert," a First National attraction, starring Constance Talmadge, which was written by John Emerson and Anita Loos.

Lew Cody, the debonair, in a scene from his latest Robertson-Cole production "Occasionally Yours."

The recent gasoline shortage on the West Coast has compelled Marshall Neilan, like many others, to seek new means of transportation. Here the director is seen filching his son's velocipede to dash out to the studio, while "Marsh," Jr., tries to stick on behind.

George Beban shows Colonel Fred Levy, the First National Exhibitors franchise holder from Kentucky, a few scenes from "One Man In a Million," his latest feature.

# EXHIBITORS ADVERTISING

*A Department of Motion Picture Exploitation*

## SEPTEMBER 5 TO 25—S. R. O.

There are four great reasons why American exhibitors should break all existing attendance and box office records in the period beginning September 5 and ending September 25, 1920. They are contained in four important current announcements:

1. The third annual Paramount Week begins September 5 and ends September 11.
2. The first production of Associated Producers, Inc., is scheduled for publication September 12.
3. United Artists offers a Fairbanks Festival Week to consist of the star's three United Artists productions.
4. Straw Vote Week, to be conducted upon a national scale by Associated First National Pictures, Inc., and American theatres, opens September 19 and closes September 25.

The four events are sure-fire money getters.

They are timed exactly in accordance with the best interests of exhibitors and all concerned.

They give the exhibitor whose bookings are so arranged as to accommodate all of them an opportunity to develop twenty-one days of business such as never before experienced in the history of the industry.

They give every exhibitor a practical guarantee of S. R. O. business for as many of those twenty-one days as he can "set in."

The exhibitor who can accommodate all of the events will begin at once to advertise Paramount Week. He will do well to mention the fact that this is an annual event, that the producing and distributing organization, as well as his own theatre staff, is bending every effort to make it a thorough success, that specially selected attractions will be screened during the period; in short, that it is an event which none can afford to miss.

As soon as Paramount Week is under way, he will announce upon his screen and in his newspaper, as well as at length in his house organ, the coming of the first Associated Producers, Inc., attraction.

* * *

It will be well for him to go to considerable length in making familiar to his patronage and the general public the history of this organization. The names of those whose productions it will distribute, Mack Sennett, Marshall Neilan, Allan Dwan, George Loane Tucker, Maurice Tourneur, J. Parker Read, Jr., and Thomas H. Ince are names that mean much to the public. The announced policy of the organization is interesting. All of these things, with such additions as the exhibitor will make and the announcement of "Homespun Folks," as the first attraction, should be impressed upon the public.

If these things are done, it is obvious that the Sunday following Paramount Week will prove one of the big Sundays of the year.

Fairbanks Festival Week fills in the remainder of the week capitally. "His Majesty The American," "When the Clouds Roll By" and "The Mollycoddle" are the pictures of which the week is to be composed. It is probable that in the majority of cases one or more of these will have been exhibited before this time. Under any circumstances the exhibitor is afforded ample leeway in apportioning the dates between the Fairbanks pictures and the Thomas H. Ince production.

* * *

The Straw Vote Week will have been consistently advertised for the month or six weeks preceding its advent. Exhibitors who intend to participate in this extremely promising publicity event should be at work upon it at this writing.

Full details regarding the enterprise will be found upon page 63 of the present issue of this publication. It should be read in its entirety by every exhibitor in America. Calculated to record the intentions of from four to five millions of the voters who will elect the next president, as well as their opinions upon the big issues of the day, it is assured of great newspaper publicity and popular attention which makes it decidedly profitable for the exhibitor who takes part in its execution.

Both of the leading parties have made their platforms public and are daily adding amplifications. Public interest in the national election is already at white heat and will grow more intense from now on. Since no other medium offers as practical test for straw vote purposes, it is practically certain that the First National Enterprise will be given national publicity in which every theatre concerned will share profitably.

* * *

So much for the biggest opportunity of many seasons from the box office standpoint. It is certain that every exhibitor who can possibly do so will take full advantage of the situation and put behind it every ounce of energy in exploitation and advertising.

## *Last Week—*

Motherless children of Los Angeles were entertained by Grauman's Rialto theatre and the Los Angeles Evening Herald at a special showing of "Humoresque."

A Ford with headlights askew was driven about the streets of the same city. It is said the vehicle suggested Ben Turpin and "Married Life" to pedestrians.

The Harding Newsboy Club was organized by Harry Foster, managing four theatres in Marion, O., the purpose of the enterprise being the proper apportionment of publicity between the theatres and the man of the hour in Marion, Warren G. Harding.

A masked boy on a bicycle appeared upon the streets of Denver, Colo., bearing upon his back a sign which read, "Scratch My Back." The picture was shown at the America theatre.

Willard C. Patterson, manager of the Criterion theatre, Atlanta, Ga., listened to a patron who complained at length that the drummer had ruined the picture for him by his overenthusiastic accompaniment. Mr. Patterson advertised in the newspapers next day, "Our drummer is temperamental, so don't dare mention this to him, but even his best can't spoil this picture."

A gold nugget previously exhibited in a prominent window was buried in a lonely spot and the children of Sarcoxie, Mo., went upon a search for the buried treasure with complex instructions and a well-planned working chart. "Pirate Gold," the Pathe serial, opened at the Star theatre to lock-out business.

"Go and Get It" was accepted as successor to the time-honored "You'll Like It" by six hundred Annapolis cadets following their visit to the Marshall Neilan studios in Hollywood.

The management of the Luna theatre, Lafayette, Ind., advertised that arrangements could be made to reserve seats for parties at matinee performances. No definite bid for this type of business was made. And matinee business showed a distinct improvement immediately.

Local talent or professional can be employed with good effect by the exhibitor who wishes to present Max Linder's forthcoming Pathe comedy, "Seven Years Bad Luck," in the manner that a feature length comedy merits. The above scene from the play shows that measures have been taken to provide the picture with material which will give the presentation worker a definite basis to work upon. The same thoughtfulness makes the essential identification of picture with presentation an exceptionally simple matter.

There is an opportunity for innovational presentation in the form of a masquerade in which the entire audience may be invited to join that should not be overlooked by exhibitors who play "In Folly's Trail," the forthcoming Universal attraction. The event may be staged at the opening or close of the picture, or at a convenient break, and enlarged upon at the discretion of the exhibitor.

One of the dramatic moments in "Held In Trust," a current Metro production, occurs when May Allison, the star, as clerk in a modiste shop, faints from the strain of overwork. Here is provided the opportunity for linking the usual style show up directly with the action.

# Chicago Loop Gets Taste of Exploitation When "Scratch My Back" Shows at Barbee's

*An important event in Chicago motion picture theatricals transpired recently when, during the run of Goldwyn's "Scratch My Back" at Barbee's Loop theatre, the downtown business section was given its first taste of genuine exploitation. There is little doubt that this territory, where exploitation hitherto has been a thing unknown, will from now on be the scene of many distinctly worth while exploitation campaigns.*

The "Scratch My Back" exploitation, the work of Joseph Koppel, manager of Barbee's and Harry S. Lorch, exploitation representative for Goldwyn at the Chicago exchange, consisted of an automobile driven about the Loop during the rush hours and containing one of the most remarkable products of exploitation genius recently recorded. The photograph reproduced herewith gives a graphic description of the equipage.

In the rear seat of the car a stately woman in evening dress was seated in front of a gentleman similarly attired. The car drew up to the curb at intersections, stood there long enough to attract a crowd because of the incongruity in costuming, and then the woman, after struggling frantically but without success to reach a certain portion of her exposed cuticle, turned to her companion with "Scratch My Back."

Apparently enjoying the situation immensely, and sharing his amusement with onlookers, he complied with her request, at the same time exhibiting a card which bore the essential information regarding the date and place of exhibition of the picture. This performance completed, the car drove on to the next corner and again drew up to the curb, where the same was repeated.

The automobile that toured Chicago streets during the rush hours while "Scratch My Back" was the feature attraction at Barbee's Loop theatre. The above photograph was snapped near the entrance to the Post Office, in the heart of the Loop, and the crowd is a representative one.

Reports from the box office are such as to prove beyond question to exhibitors generally and Chicago Loop exhibitors particularly the cash value of exploitation of this nature. It is highly probable that the example will be followed up vigorously. It is certain that the results will be favorable.

In another photograph reproduced upon this page may be seen the cutout lobby decoration used for the run of "The Revenge of Tarzan" at the same theatre. Again the results are reported as extraordinary. And again, though Chicago exhibitors have not been backward in the matter of lobby display, the effect upon the trade cannot be otherwise than desirable.

At the same theatre, during the past week, in accordance with an arrangement effected in co-operation with the Goldwyn exchange and the *Chicago Evening American*, 2,250 children, members of the Peter Rabbit Club organized by the newspaper and made up of children who read the Peter Rabbit bedtime tales printed upon its magazine page, were entertained free of charge in order that they might see "Edgar Takes the Cake," a unit of the Goldwyn-Booth Tarkington Edgar series.

The children hold membership cards issued by the newspaper and 750 were invited daily according to the numbers on their cards, the magazine page of the paper carrying the invitation. Crackerjack and ice cream were plentiful and helped to make the party enjoyable for the youngsters.

A skilfully executed cutout lobby decoration was contrived for Barbee's Loop theatre during the run of "The Revenge of Tarzan." Its effect upon the thousands who pass the site daily was indicated in the box office statements.

## The Great Kinema Parade

## It Cost a Lot of Money

## A Greater Kinema Parade

## Bringing the Money Back

# Los Angeles Exploitation Records Broken For "Married Life" At Victory and Kinema

*The high standard of exploitation long maintained at Los Angeles, the birthplace of many of the big ideas in advertising that have been nationally adopted, was materially advanced recently when the city was subjected to two weeks of intensive advertising in behalf of "Married Life," Mack Sennett's First National attraction, during the picture's engagements at the Kinema and Victory theatres consecutively. No event in exploitation history has provided the exploitation enthusiast with better working material.*

*Los Angeles theatre advertising has been conducted upon a big scale from the beginning. In the days before exploitation came into practical use Los Angeles newspaper advertising was generally to be found superior to that of any other city in America.*

*It is natural that the same thoroughgoing policy has been followed out in the newer form of publicity. With the population more familiar with motion pictures, perhaps, than in any other city in the country, no exhibitor makes an attempt to "fool the public." As a result of the confidence in advertising thus established Los Angeles exhibitors find extraordinary exploitation extraordinarily productive. The Kinema and Victory campaigns are without question the most extraordinary in recent history.*

A NIGHT photograph of the Victory theatre, Los Angeles, while Mack Sennett's First National attraction, "Married Life," was on the screen. The power of publicity is well demonstrated in the accompanying account of the practical and adaptable methods used during the Victory showing. The enlarged photograph of Ben Turpin as a street flash serves a worthy purpose excellently.

THE Kinema campaign, executed by Jack Callicaott, managing director of the theatre, in cooperation with John McCormick, representative of the First National organization, consisted in its completed form of the two highly interesting parades shown upon the opposite page. The first one, as may be readily seen, cost a great deal of money, a great deal more money than most exhibitors see fit to put into a single campaign. The second one, as the photographs show with remarkable clearness, brought back the money spent upon the first parade and a great deal more which was set down as profit.

The parade was led by a band, the usual uniforms being replaced by comedy make-up following out the bride and groom idea. The photographs give a good idea of the front presented.

Following the band a great collection of vehicles, old, new, automotive, mule drawn, foot-propelled and what not, made up the body of the cavalcade. And in the vehicles, as well as on foot at various points, were married couples of all descriptions, December and May, "the long and the short of it," "Just Married," "Honeymooners," "Jack Spratt and wife," Golden Wedding celebrants, and here and there a family that would have brought a fervent "Delighted" from the late Mr. Roosevelt.

The keynote of the procession was in keeping with the picture throughout. There was nought of seriousness in the affair, and it is doubtless in large measure because of this that the picture played to satisfied capacity audiences throughout the week.

The huge photograph of Ben Turpin which shows up so prominently in the photographs deserves special mention. It is said to be an actual photographic enlargement by a new process and to have measured twenty feet in height. At every intersection where trolley wires were encountered the obvious attraction power of the affair was strengthened by the fact that it had to be taken down from the truck upon which it was mounted and carried under the obstruction. This provided two perfectly good reasons for stopping the parade and blocking traffic.

The following week the picture was shown at the Victory theatre, where exploitation of like effectiveness prevailed. Here Robert E. Wells, of the Sennett organization, aided the management in the execution of the campaign and a new and effective publicity stunt was evolved.

From Downersville, Ill., came a telegram from one John Bryan making reservations for himself and wife and their thirteen children The newspapers heard of the unusual message and gave it prominent place in their columns.

The big family arrived on schedule and the picture of the family appeared in the newspapers in a feature article. The step to the opening of an essay contest on married life as an institution was a short one easily taken, and personal appearances of the family at the Victory theatre followed.

The fact that the family had never been in the vicinity of Downersville and that none of the children were in any way related to their ostensible parents in no way impaired the effectiveness of the

Mr. and Mrs. John Bryan and family of Downersville, Ill., photographed during their visit to Los Angeles, where they appeared in person at the Victory theatre during the showing of "Married Life." None of the children are in fact related to their ostensible parents, nor are any of the "family" from Downersville, which in no degree detracts from the value of the idea.

stunt and in no degree lessens its value as an instructive example.

The huge photograph of Ben Turpin was again brought into use, this time as a street flash over the Victory entrance. The accompanying illustration shows clearly the general effect and, more specifically, the effect upon the ticket-buying public.

Exhibitors throughout America will doubtless run true to form in emulating the Los Angeles example with amplications. The success of the Los Angeles campaigns is such as to practically guarantee the success of the attraction throughout the country, and the amplifications will be interesting to all.

It is a well known fact that nothing is ever so good that something else cannot be better. It is a matter of history that just about the time a thing has been pronounced perfect something just a little better, or a great deal better, comes along to disprove the assertion and confound the person who made it.

In the present instance it is somewhat difficult to foresee the amplifications that will be made. Especially is this true when it is disclosed that at the Kinema and Victory personal appearances were made by Sennett players and, when these were not able to appear, by impersonators who passed the test satisfactorily.

A similar attitude followed publication in these pages of the account of the exploitation campaign used for the New York premiere of this same attraction. It appeared, at that time, that the ultimate syllable had been attained in exploitation for "Married Life." It appears differently now. It is logical to believe that when a little time has passed, allowing other theatre managers to try out their talents upon the attraction, a similar observation can be made.

There is perhaps no more important characteristic of American exhibitors than this same infallibility in doing something just a little better than it has been done before. It is positive proof of a determination and tireless energy that points to a healthy condition throughout the ranks of the theatre business.

A business wherein the men on the firing line display such marked ingenuity and indomitable will to succeed cannot stand still or fall back—it must advance steadily to the highest possible state of efficiency. The American exhibitor has demonstrated his ability in the exploitation field. The whole industry should rejoice that its destiny rests in such capable hands.

## More Reid-Motor Stuff

The Automobile Chamber of Commerce, composed of automobile and truck manufacturing companies all through the country, has issued a bulletin to its members instructing them to get as many people as possible to attend the showing in their city of "What's Your Hurry?" Wallace Reid's current Paramount production.

The Mack International Truck Company, because Mack trucks are used in the picture, under the name of Pakro, have gone further than this, instructing dealers in 250 cities to co-operate fully with Famous Players-Lasky exploitation men in advertising the picture. In connection with this advertising, 35,000 posters for window use have been distributed by the truck company.

Arrangements have been made in many cities for truck parades to be used in connection with the exploitation of the picture.

Exhibitors located in cities where Mack trucks are sold should experience little difficulty in the matter of bringing people to the theatre, though the view of the Automobile Chamber of Commerce is that the picture is good publicity for trucks of all kinds and that all truck dealers should render co-operation.

## Money! Money! Money!

F. S. Meyer, managing director of the Palace, of Hamilton, Ohio, used exploitation which was apt and to the point in connection with his showing of "The Thirtieth Piece of Silver," an American production.

He prepared a card which was displayed in front of the theatre. This card contained a series of United States coins, ranging from a penny to a dollar in value. Each coin was spaced off in the square, and beneath the following explanation appeared:

**One-Cent Piece (Colloq., Copper)—In use since 1786. Monetary value, one-hundredth part of a dollar. Of no use today except for tax on soda water.**

**Five-Cent Piece (Colloq., Jitney)—Three parts copper and one part nickel. Even change for a package of gum, a bag of popcorn (sometimes) or the Satevepost.**

**Ten-Cent Piece (Colloq., Dime)—Intrinsic value, 4⅓ cents. Legal tender for sums not over ten dollars. The present-day substitute for the old-time nickel.**

**Twenty-five-Cent Piece (Colloq., Quarter)—Derives its colloquial name from the fact that it equals the fourth part of a dollar. It now takes all four parts to do the work of one.**

**Fifty-Cent Piece (Colloq., Half Buck)—Acquired fame with the coinage of the Columbian half dollars. Looks a lot bigger than it is.**

**One Dollar (Colloq., Iron Man)—Established by the Coinage Act of 1792 as the monetary unit of the U. S. Buys a dozen nice-sized eggs.**

**"The Thirtieth Piece of Silver," and this card, are shown for the last time tonight.**

Shown in connection with the Odd Fellows-Knights of Pythias Benefit Week, "The Thirtieth Piece of Silver" did a stand-up business. It derives its title from a coin as old as Jerusalem, but its story is modern in every respect.

## There's Kick in This

Donn McElwaine, director of publicity for Fine Arts Pictures, Inc., brought the wrath of the city fathers and the favor of the press upon him when he engineered a remarkable tie-up between the Navy recruiting unit and "Up in Mary's Attic," during the run of the picture at the Metropolitan theatre, Philadelphia, Pa.

Bathing girls, appearing in connection with the screening, went about the city upon the recruiting truck, offering kisses to recruits. The newspapers carried advertisements first, and later news stories. The mayor stopped the affair, but tardily enough to get the best possible effects for all concerned and capacity business for the engagement.

## *Good Advertising Cause and Effect*

Good advertising ceases to be an exhibitorial option and becomes a theatre necessity when its primary cause and effect are laid bare.

The cause is in all cases the stimulation of business. The effect is likewise invariable and may best be expressed in exactly the same words as the cause —stimulation of business.

The window seen above was part of the good advertising used for "The Luck of the Irish" at the Lyric theatre, Indianapolis. The electric lights in the other photograph tell the rest of the story.

The lobby of the Isis theatre, Peru, Ind., was converted into a "big top" for the run of William Fox's "Her Elephant Man," a circus picture that drew circus patronage in Peru.

# *Carnival Dies Hard in Contest With Isis Circus Exploitation*

**The surest means of eliminating annoying carnival competition is by overcoming it decisively in open battle on the billboards, in the advertising columns of the newspaper and upon the streets of the city. Carnival men talk among themselves. A "soft town" is marked in red letters, and as many carnivals as can bend their routes to encompass it will soon be found playing it every season. The other variety of town is also talked about—and the annual crop of carnivals diminishes at a surprising rate. Peru, Ind., has just been set down as one of the best towns in the state for a carnival to miss. An exhibitor did it.**

O. P. Chandler, manager of the Isis theatre at Peru, found that a carnival playing day and date with his engagement of "Her Elephant Man," Shirley Mason's Fox production, threatened to develop serious opposition. He didn't cancel the booking. He cancelled the opposition.

Determining to "beat them at their own game," he went about the exploiting of the picture in true circus fashion. As the photographs reproduced upon this page show, he converted his theatre for the period of the engagement into a miniature circus. The lobby was made over to suit. The ticket window, upon the side of the lobby, was covered with six-sheet stands. To take its place a genuine circus box office was built and placed in the middle of the street opening.

From a source undisclosed in his letter regarding the campaign Mr. Chandler then obtained a genuine circus wagon and filled it with "ferocious, man-eating beasts of the jungle."

The clown band without which no circus parade in the history of the sawdust ring was ever complete was mounted upon the top of the wagon and the parade started through the streets.

All this, of course, in addition to extensive newspaper and other advertising conducted upon a scale that gave the carnival people something to worry about besides sheriffs and co..ces.ions.

The result of the whole enterprise was capacity attendance at the Isis at matinee and night showings of the attraction. The less obvious but equally valuable result was the passing of the word throughout carnival circles that an exhibitor in Peru, Ind., was ready and willing at all times to give the itinerant amusement vendor genuine competition—that it might be as well to fill in open weeks with some other city instead of Peru.

## *Unwritten Ads*

"There will always be unwritten laws until written laws conform to the principles of justice," said Harvey Breck, the central character in the presently much discussed "Earthbound."

That there will always be unwritten advertising until written advertising conforms to the standards of truth is quite as obviously true. Unwritten advertising is, of course, nothing more than what is termed in the jargon of the trade "mouth to mouth advertising."

Knowing this, the exhibitor should exercise unceasing care to make sure that the unwritten advertisements of his theatre and its attractions are of constructive nature. This may be accomplished in great measure by keeping his written advertising at the highest possible point of excellence.

The circus front of the Isis theatre, Peru, Ind., during the showing of "Her Elephant Man," showing also the band wagon which figured prominently in the parade which was used daily throughout the run. Business, as was to be expected, thrived.

## *News That Is News Gets Over As Genuine Publicity*

*(Observations by Staff Reporter)*

Recognition of the motion picture industry as a source of valuable news was never more in evidence than today. Newspapers, both the metropolitan and smaller dailies, have shown a tendency in the last few months to devote greater space to matters pertaining to the industry than at any time previous.

While the papers are legion that in the past have appropriated space for motion picture departments, it is only of late that editors have shown an inclination to regard the happenings in the industry in the light of actual news.

A perusal of the newspapers of the country will demonstrate the extent of this change. Where mere mention of a story was once made now will be found spreads of from one column to page wide. There is one case in question where the entire front page of a large daily was devoted to film news.

Noticeable in this change in treatment of motion picture news is the fact that the stories that are given preferred positions do not deal with murders and other such sensational matter. The contrary is true in a majority of the cases, the material displayed carrying a tone of conservatism.

Observe the situation for a period and it will be found that no other industry is given quite the representation accorded the motion picture. The universal appeal of pictures may be responsible in a sense for this condition. But the factor which carries the most weight undoubtedly is the progressiveness of the business, which in turn is the direct result of creative influences.

So rapidly does the motion picture industry move forward that several stories are created where otherwise there would be only facts and developments sufficient for one story. The financial considerations involved in motion picture transactions are of such proportions in many cases that editors can not overlook the news possibilities. Still another cause may be assigned to the treatment accorded the industry as a whole by the press, and that is that established business men in every community are turning their interests to the exhibition, distribution and production of pictures.

On the face of the situation it might appear that news stories which do not praise in glowing terms this or that production are of no especial benefit to the industry. But this view has no foundation in fact, for it has proved itself invaluable publicity to individuals and to all film interests.

Specific cases where events in the industry have received exceptional play include the Milwaukee, Wis., papers, which handled the deliberations of the recent state exhibitors' convention under heads ranging from one column to page wide; the *New Haven* (Conn.) *Courier*, which devoted a column and a half to the meeting of theatre men, and newspapers in North Carolina, Texas and Georgia, which were liberal in the space given to the exhibitors.

The erection of theatres over the country, from the news angle, is no longer overlooked by the editors. No industry in the country, perhaps, surpasses the motion picture industry in the beauty and grandeur of architecture which is applied to the edifices constructed. This alone presents a meritorious and exceptional angle to the news man and one of which he invariably takes advantage.

Theatre stories today, in many instances, are good for "splashes" in the largest dailies. A hundred examples of this could be cited, although mention of a few scattered over the country will suffice. Opening of the new Victory theatre in Tampa, Fla., was played under a page wide, two-line streamer in the *Tampa Sunday Tribune;* the sale of two houses in Casper, Wyo., drew a column head of three lines and a bank, one of the largest used by the *Casper Tribune.*

Playing up of motion picture news, such as in the cases cited and in dozens of others, is no longer an exception. It is the rule. And to say the least, it is constructive publicity. While it may not bring immediate results, it places the motion picture interests in a new light, with the ultimate outcome the public favor upon which the industry relies.

There is heard from many quarters at the present time criticism regarding the nature of publicity furnished by agents of this criticism, but whichever is the case, there is evidence a plenty this criticism, but which ever is the case, there is evidence a plenty of a willingness on the part of editors to give real news real play.

To sum it all up, the motion picture industry is coming into its own as a source of news—the editors are becoming aware of its value What more can the film interests desire?

# FLASH

GEORGE E. WINTZ, MANAGER OF THE WICK OPERA HOUSE, KITTANNING, PA., USED THE ABOVE LOBBY FLASH TO GOOD ADVANTAGE DURING THE RUN OF "DOWN ON THE FARM."

A LIFE-SIZE CUTOUT GAVE THE NECESSARY FLARE TO THE LOBBY DISPLAY CONSTRUCTED FOR THE RUN OF "SEX" AT THE LYRIC, CINCINNATI, MANAGED BY EDWARD BAUGHMAN.

A GOOD PERCENTAGE OF THE THOUSANDS WHO PASSED THE CASTLE, STATE AND MADISON STREETS, CHICAGO'S BUSIEST CORNER, STOPPED TO LOOK AT M. J. WEIL'S SPARKLING "SUDS" LOBBY.

FANARK CORPORATION PRESENTS "THE CRIMSON CROSS"

Eulalie Jensen, ArchieClark and Marion Swayne in two scenes from the big Bolshevist story just completed. The story was written by N. Brewster Morse.

# *"Pirate Gold" Leads Pathe Serial Program for Season of 1920-1921*

The pretentious serial program to which Pathe has committed itself for the year of 1920-1921 has been started off in auspicious manner with the publication on August 15 of "Pirate Gold." This ten episode serial, starring George B. Seitz with Marguerite Courtot, has gained bookings in many of the foremost theatres of the country, as evidenced recently by the announcement of James C. Quinn, owner-manager of several theatres, that "Pirate Gold" would play his Rialto theatre in El Paso, generally classed among the best motion picture theatres in the United States.

### Quinn Known for Showmanship

Mr. Quinn's manner of presentation has often been pointed out as representative of the most artistic the exhibitor has yet achieved, while the quality of the program is standard for many leading theatres. The Rialto's selection of "Pirate Gold" for a two-day run per episode is one of a number of bookings which give the new Pathe serial a place among the highest class motion picture attractions.

In the same territory "Pirate Gold" and "The Third Eye" have been announced as the attraction by the Hippodrome, Dallas, Tex., for a three-day run, and the Princess theatre, San Antonio, Tex., for three days. These two houses of the Southern Enterprise are of the first-run big feature type. In both serials are appearing on the programs for the first time.

"The Third Eye," a fifteen episode production co-starring Warner Oland and Eileen Percy, was released May 23 and is still booking in first run theatres, having already exceeded an exceptionally high mark predicted by prominent exhibitors who attended the advance trade screenings.

### Seitz Started in 1912

George B. Seitz, who started his motion picture career as a scenario writer for Pathe in 1912, made his debut as a serial star last fall, when Pathe offered his production "Bound and Gagged." "Pirate Gold" is his second vehicle, and its choice for a featured place in the biggest houses as well as the smallest show how popular the star has become in a relatively short period.

He has brought to the serials a fresh and refreshing idea of screen entertainment. His pictures have been pronounced by critics and exhibitors as the most artistic and interesting of the episode plays, and his influence upon the form and structure of the serial stories is already in evidence in the work of other directors.

The success of these two serials casts a light which also reveals another personality—Frank Leon Smith, the author of the plays. Smith laid aside a highly successful career as a fiction writer for the popular magazines to join Mr. Seitz's organization as a continuity writer.

## La Porte to Get Etropal

LA PORTE, IND.—A new theatre, to cost between $80,000 and $90,000, the new Etropal, will be erected at Indiana avenue and Lincoln Way. It will be managed by Reddington and Rootes, operators of the Etropal on Lincoln Way near Monroe street.

## Will Build Flat For Dog Owners

LOS ANGELES, August 24.—Annoyed by the sign, "No dogs or movies," that is said to have been displayed recently by a Hollywood landlord, M. C. Levee, vice-president and general manager of the Robert Brunton studios, is planning to build an apartment house near the studio where only motion picture people who own dogs will be admitted. Levee controls unlimited capital for motion picture activities, but will probably use his own funds if he carries out his apartment house plans on the grounds that the satisfaction of fooling the Hollywood landlords will be equivalent to 100 per cent interest on his investment.

## Big Advertising Campaign Planned for Farrar Film

Plans for a lavish advertising, exploitation and publicity campaign on "The Riddle: Woman," starring Geraldine Farrar, first production of Associated Exhibitors, to be published through Pathe Exchange, Inc., have been completed by the various Pathe agencies. This drive will be begun immediately. The picture has been scheduled for October 3 publication.

Every medium for bringing returns to the exhibitor who plays "The Riddle: Woman" will be used in the selling-to-the-public campaign. The principal medium will be exceptional newspaper advertising promotion which, it is claimed, exhibitors will find the most effective Pathe has ever issued for their use, and elaborate billboards drawn by some of America's foremost poster artists. In connection with its selling campaign to exhibitors, Pathe will publish an elaborate special art booklet of twelve pages.

## Blanche Sweet Seen Again As Headliner on Broadway

Blanche Sweet's popularity in the foremost theatres of the country was made evident again during the week of August 15, when, for the fourth time in less than a year, B. S. Moss gave her the headline position in a Pathe feature at his Broadway theatre, New York.

Miss Sweet was featured in "Help wanted: Male"; Henry King has leading male role in support of Miss Sweet. Others of the cast are Frank Leigh, who played the hypnotist in H. B. Warner's, "One Hour Before Dawn"; Thomas Jefferson, Jay Belasco and Jean Acker.

## New Ft. Wayne Theatre

FT. WAYNE, IND., Aug. 24.—Plans have been completed by Consolidated Realtors & Theatre Company, which recently acquired a lease on the Kappel & Schick properties in East Wayne street, to begin razing the Kappel building about October 1 in preparation for erection of a hotel and theatre. The leases were originally acquired by Bankers & Merchants Theatre Company. The name of the company was recently changed.

# "Earthbound" Premieres in Chicago And New York Are to be Extended

## Record Attendance in Two Largest Cities Greet Basil King's Drama of Life After Death—Third Week Coming to End

Public appreciation and support of "Earthbound," Goldwyn's surpassingly beautiful and thrilling picturization of Basil King's drama of life after death, now finishing its third week at the Astor theatre, New York, and at the Playhouse, Chicago, has caused the engagements of the photoplay at both houses to be extended. In both cities the patronage of the picture has justified Goldwyn's faith in the drawing power of this unique, full-length entertainment. The theatres have been packed nightly. Comment overheard in the lobbies has surpassed in enthusiasm, both for the story and the photography, the flattering notices given to the photodrama by newspaper and trade paper reviewers.

### Demand for $2 Seats

A notable feature of the showing at the Astor is that the $2 seats sell faster than the cheaper seats, showing that a great motion picture can successfully compete with a regular dramatic entertainment on the latter's own ground—the Astor is a legitimate theatre—and at its own scale of prices.

Besides the box office pull which "Earthbound" is exerting over picture "fans," it has an appeal to a class of people who seldom patronize either the spoken or the silent drama. Its theme, and the unusualness of its photography have proven a powerful pulling power on these non-theatregoers. The picture came at a psychological moment when the question is foremost in the mind of mankind.

### Many Favorable Comments

Exhibitors at large, and particularly foreign exhibitors, will be interested in the comments made on "Earthbound" by the consuls of foreign nations stationed at Los Angeles where a special preview of the picture was given for them. They include the following:

T. E. Lecayo, consul for Nicaragua, wrote: "Gives to the public, to optimists and pessimists alike, the very essence of all that is good, fine and true. I have no doubt but that such a wonderful and instructive picture will be not only admired, but highly appreciated in Latin-American countries."

Dr. Jose S. Saenz, consul for Cuba and Panama, wrote: "'Earthbound,' in my opinion, is an excellent production. Burdened as we are with errors, it gives us hope of attaining perfection, and instead of discouraging, it gives inspiration."

F. J. Zeehandelaar, consul for Holland: "'Earthbound' certainly deserves public patronage, as the characters are of the strongest and the whole play carries with it a moral lesson that must be a strong influence to the general public."

Dr. Luis F. Alvarez, vice consul for Spain: "A very fine piece of photography besides being a clever handling of a big subject."

M. F. Rodriguez, consul for Honduras: "I think the production will be a complete success, not only from the photographic standpoint, but from the standpoint of education of the popular masses throughout the world. I also think that it will be a success because it deals with problems which actually are causing unrest throughout the world."

Manuel del Barrio, Judge of the Supreme Court of Cuba: "I must confess that one of the happiest moments I have spent in this wonderful city was when I witnessed the pre-release of your production, 'Earthbound.' In my opinion it the best picture made by the wonderful producer."

## Federated Members Meet In New Manhattan Office See Bessie Love Feature

Many of the members of the Federated Film Exchanges of America, Inc., were in New York recently on business. They made their headquarters at their newly opened office in the Chandler Building where general manager, Dr. W. E. Shallenberger, is chief.

Among those noted were Sam Grand, Federated Exchange of Boston; Harry Lande, Quality Film Corporation, Pittsburgh; Ben Amsterdam, Masterpiece Film Attractions, Philadelphia; and Al. Kahn, Cresent Film Service, Kansas City. Dr. Shallengerger screened the first Bessie Love pictures, "Bonnie May" for them.

## To Improve in Yakima

YAKIMA, WASH.—An expenditure of $5,000 for improvements on the Majestic theatre will rejuvenate it for fall and winter season. Arch Barthelot is manager. The theatre will not be closed during repairs.

## *Oklahoma Exhibitors to Complete Organization At Meeting August 30*

*(Special to Exhibitors Herald)*

OKLAHOMA CITY, OKLA., August 24.—The Oklahoma Exhibitors Circuit, which was organized at a meeting here the first of the month, will convene again on August 30 for the purpose of completing the plans of the association.

H. B. Hall, secretary, declares that the organization is not altogether a buying organization as stated in some of the trade journals, but was formed to foster amicable relations between the various branches of the industry.

## Talmadges Gift Showered Before Their Trip Abroad

Associated First National Pictures, Inc., paid a rare tribute to Norma and Constance Talmadge as a farewell gift to the talented stars when the sisters sailed for their first vacation abroad on the Imperator a few days ago.

In addition to many personal gifts from individual executives of First National, the company engaged Thorley, Fifth avenue florist, to decorate the de luxe suites occupied by the Talmadge girls, with exquisite growing plants, American Beauties, baskets of cut flowers, hand-painted baskets of fruits and Japanese lacquer boxes of candy. They caused a special ice box to be placed on board with enough of Thorley's cut flowers so that the sisters should receive a fresh corsage each day during the entire voyage. In addition to the many tributes from First National, the Talmadge sisters received almost one hundred boxes of flowers, untold pounds of candy, books enough to stack a library, various gifts of odds and ends from "fans" who had read of their proposed trip, and fruit enough to supply almost the entire passenger list of the Imperator.

**Dead Men Tell No Tales**

A STRONG PARAMOUNT TRIO

Left to right—Charles Eyton, general manager of West Coast studios; George Melford, producer; Tom Geraghty, newly appointed production editor of Long Island City studios. Tom wants to bet Melford he can give him the worst shine he ever had in his life, but Melford is afraid there's a trick in the bet somewhere, hence the knowing smile. You can't trust these newspaper men.

# Americanism Spectacle Being Made By Selznick for "Constitution Day"

## Many Well Known Stage and Screen Stars Are to Appear in Allegorical Tabloid—Officials Will Participate in Program

A stupendous Americanism spectacle, "We, the People," is being made under the direct supervision of Lewis J. Selznick, president of Selznick Pictures Corporation. This patriotic spectacle is being staged to commemorate, through the Constitutional League of America, "Constitution Day," Sept. 17, 1920.

Carnegie Hall, New York, has been obtained for the opening performance. Scenes are being rehearsed at the Selznick Fort Lee studios. An allegorical tabloid will be presented with many well known screen and stage stars in the cast.

### To Further Americanism

The primary purpose of this spectacle is to further the interests of Americanism in every town and hamlet throughout the country. Over 20,000,000 copies of the people's edition of the Constitution will be distributed broadcast, backed by an intensive campaign to instill in the minds of Americans the value of American citizenship. To rekindle the spirit contained in the Magna Charta of our country is the mission that Lewis J. Selznick, with the aid of the Constitutional League, has undertaken.

One of the big features that will take place on Constitution Day will be an exact reproduction of the signing of the Constitution, which took place 133 years ago and which gave birth to America as a nation. This will show the Constitutional Convention as it was originally held in Independence Hall, Philadelphia, Pa., in 1787, with the thirty-nine signers in the Colonial costumes of that period. The prominent men at the convention, namely, Washington, Franklin, Madison, Hamilton and others, will be impersonated by some of the leading actors of both stage and screen.

### Ince as Lincoln

That vital period in American history during Abraham Lincoln's incumbency of the Presidential chair may be included in the plans with Ralph Ince, the Selznick director and actor, impersonating Lincoln. An elaborate musical and operatic program will be offered with opera singers and musical geniuses taking part.

This is said to be the first attempt made to reproduce the records of the proceedings of the signing of the Constitution. The performance is complimentary and invitations are being sent out by Morgan J. O'Brien, president of the Constitutional League, and Franklin K. Lane, vice-president.

President Wilson has been requested to address the audience. Other prominent officials taking active part in the program include General Leonard Wood, Herbert C. Hoover, General John J. Pershing, Cardinal Gibbons, Charles E. Hughes, A. Mitchell Palmer, Governor Cox, Senator Harding, Theodore Roosevelt, Rabbi Silverman, Governor Alfred E. Smith of New York, Franklin D. Roosevelt, and others.

## Illinois Exhibitors Asked for Addresses

Officers of the Illinois Exhibitors Alliance, 1224 Century Building, Chicago, have issued an appeal to exhibitors throughout the state to forward their names and addresses. Confidential information, it is said, is to be sent to them.

"We want every exhibitor to send in his name, address and the name of his theatres," it was said. "It will be well worth while."

## *Warner Oland Voted Favorite Villain by English Picture Fans*

Warner Orland, Pathe heavy, has been voted the favorite villain of pictures by English fans who participated in a contest conducted by *Picture Show*, a London film weekly. He won by 11,000 votes.

The star's most recent appearance was in "The Third Eye," Pathe's serial in which he co-starred with Eileen Percy. "The Third Eye" was produced in California by Louis J. Gasnier. His next for publication by Pathe in the fall is "The Phantom Foe."

In the villain contest the Pathe star won by a margin of more than 1,000 votes over his nearest competitor, Cameron Carr, an English actor starred in Broadwest pictures. Of the first six candidates for the office of "filmland's favorite villain of the piece," three were Americans and three British actors, the following number of votes cast for each: Warner Oland, 6,491; Cameron Carr, 5,844; Charles Clary, 4,633; Gregory Scott, 3,194; Gerald Ames, 2,243; Jack Holt, 1,895.

# Aywon Picture Goes To State Right Men

## Hirsh Indicates That Many Inquiries Are Received Regarding Film

Since the announcement that he soon would publish "The Woman Above Reproach," Nathan Hirsh, president of Aywon Film Corporation, has received many inquiries relative to when the feature was to be issued. The foreign rights already have been sold.

"The Woman Above Reproach" is to be made available for exhibitors through the state right market and already many bids have been received for territory, it is said. Announcements as to the sale of various territories on this unusual picture will be made soon by Mr. Hirsh, who claims that it is the finest box office attraction he has ever had the pleasure of placing before the public.

As Mr. Hirsh considers "The Woman Above Reproach" a big picture in every meaning of the word he has seen to it that fine publicity and exploitation material will be ready for the exhibitors. Striking posters have been made. These show either the wonderful star, Florence Chase, or one of the tense scenes from the story.

There will be novelties of various kinds to help put over "The Woman Above Reproach," and a twelve page press book will outline suggestions for publicity stories, newspaper advertisements, lobby displays, street stunts and many highly original ideas in the way of exploitation.

## *Aschers to Open House*

The Commercial theatre at 92nd street and Commercial avenue, Chicago, the latest addition to the circuit of houses owned by Ascher Brothers, will be opened on or about Labor Day.

### MAURICE TOURNEUR HAS NEW STUDIO MANAGER

Robert B. McIntyre (left) discussing Indian costumes for "The Last of the Mohicans," with M. Tourneur, who is producing the screen version of James Fenimore Cooper's book.

# Russell's "Man Who Dared" His Best

*Fox Will Publish Star's First Picture of New Season The End of This Month—Eileen Percy Has the Leading Feminine Role—Feature Has Exploitation Possibilities*

WILLIAM RUSSELL, the masterful star of William Fox, appears in his first production for the new season, "The Man Who Dared," at the end of August. This picture, which has been heralded as something new in Western drama, claims Julius G. Furthman as its author and is an absorbing tale of romance and adventure among the California redwoods.

The opening scenes are laid in a California lumber camp, and show the felling of giant redwoods, the method by which they are hauled to the mills, the final preparation and shipment to the outside world. These scenes are intensely interesting and instructive, and a distinct departure in a dramatic production. The closing scenes of the production swing to a delicate and subtle handling of a religious theme. Here is something wholly novel in a Western production.

* * *

The picture is presented with broad, sweeping strokes and snappy, rapid-fire action. It deals with a man who understands no law save that of might. He rules the lives of the people at his lumber camp with an iron hand, crushing all that stands in his way. And then he meets a little girl who appeals to his finer senses. He falls in love, and his life is entirely changed.

There are bare fisted fights which make the blood tingle, and strong, virile action dominates the story throughout. The final climax is thrillingly dramatic.

William Russell fits naturally into the role of Big Jim O'Kane, the powerful boss of the lumber camp. He gives a most convincing and natural performance. The leading woman is Eileen Percy, who since the picture was made has been elevated to stardom by William Fox. Her fascinating personality lends the touch of pure romance that tempers the intense story.

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Emmett J. Flynn, who directed "The Man Who Dared," has supplied not only novelty to this picture, but some unusual lighting effects. His previous Fox productions are well and favorably known to exhibitors.

Much in the way of advertising and exploitation suggests itself naturally in this picture, and much can be accomplished with very little cost in the matter of creating the atmosphere of the California lumber camp. "The Man Who Dared" appears to be the most effective Fox picture William Russell thus far has made.

**WILLIAM RUSSELL**
**The William Fox star and his director, Scott Dunlap, resting between scenes of their newest story.**

## *"Half a Chance" to be Distributed by Pathe*

*(Special to Exhibitors Herald)*

NEW YORK, Aug. 24.—"Half a Chance," a Jesse D. Hampton special, has been acquired by Pathe Exchange, Inc., for distribution. Robert Thornby directed the picture, which is adopted from the novel by Frederick S. Isham.

The featured players are Mahlon Hamilton and Lillian Rich.

This story of Isham's strikes out with a sturdy punch from the very first incident, and closes with a snap that insures it becoming one of the outstanding features of the forthcoming season.

## Capital Corporation Ready Soon With New Program

Since its reorganization, studio and executive heads of Capital Film Corporation, have been working strenuously to complete their plans for the coming season.

Fritzi Ridgeway is the first star to be signed on the new program. In ten productions now ready she has run the gamut of characters from society matron to tomboy. The Ridgeway pictures will be two reels in length, published twice a month. Besides the Ridgeway features and the Tusun comedies, Capital has several multi-reel productions in view in the coming year.

DEAD MEN TELL NO TALES

## *Several Territories Already Sold by Howells on Serial, "Son of Tarzan"*

Several territories have been definitely closed on "The Son of Tarzan," the big animal jungle serial adapted from the book of the same name by Edgar Rice Burroughs, which is being produced by National Film Corporation for distribution by David P. Howells on the independent market.

In the following territories contracts have been signed and the first deposit paid: Western Pennsylvania and West Virginia, sold to Albert A. Weilland of Standard Film Exchange of Pittsburgh; Missouri and Kansas to Richards and Flynn of Kansas City; Indiana to Robert Lieber and Company of First National Exhibitors Circuit of Indianapolis.

### Options Are Taken

Options have been taken on eastern Pennsylvania, Kentucky and Tennessee, Florida, Georgia, North and South Caroline, Virginia and Alabama by the First National Exchange for those territories. The options are just as a matter of protection until the owners of the exchanges can arrive in New York and negotiate the contracts. There is also in course of negotiation a deal for the entire Northwest.

Inquiries and bids have been received from every territory in the United States for this picture, it is said, but no attempt has been made to sell as yet until the exchanges of First National have been given an opportunity to state whether or not they desire to handle the picture.

### British Rights Sold

The entire rights for the picture have been sold for the United Kingdom to W. and F. Film Service, Ltd., of London, the picture being bought in this country after a preview of the early episodes by David Mundel. Mr. Mundel returned to England on August 12 to immediately arrange for a big trade showing. He is enthusiastic over "The Son of Tarzan" and believes it will be one of the biggest box office attractions that has ever been shown in the British Isles.

The sales campaign on "The Son of Tarzan" for the United States and Canada is under the personal direction of George H. Hamilton.

## *Trinz Will Construct Indiana Harbor House*

*(Special to Exhibitors Herald)*

INDIANA HARBOR, IND., Aug. 24.—A new motion picture theatre to have a seating capacity of 1,600 is said to be planned for this city by the newly organized Cosmopolitan Theatre Company. An option has been obtained on a theatre site in Cedar street near 137th street. The officers of the company are: Joseph Trinz, president; Jacob Handelsman, treasurer, and Bernard J. Brown, secretary.

## *Start Casting for Next Pickford Film*

*(Special to Exhibitors Herald)*

LOS ANGELES, August 24.—Mary Pickford has started casting for her new picture, written by Frances Marion and yet unnamed. It will be made at the Brunton studios.

# *Sterling Signs With Special Pictures To Make Series of Comedies Yearly*

LOS ANGELES, Aug. 24.—Ford Sterling, the Mack Sennett star, this week signed a contract with Special Pictures Corporation to make a series of special comedy productions yearly, which will be published as comedy super-specials by the Los Angeles organization. Sterling, who is perhaps best known for his work in "Yankee Doodle in Berlin," the big Mack Sennett special, which Sol Lesser exploited with Sennett bathing girls in person all over the country, will be given every facility for making high class comedies, jammed with laughs, according to Louis W. Thompson, president of Special.

Special Pictures have started a policy of obtaining big comedy stars for their pictures, having recently signed Chester Conklin, of "Uncle Tom Without the Cabin" and "Salome vs. Shenandoah" fame; Gale Henry, Reggie Morris, who directed "Married Life" for Sennett; and Charlotte Merriam, well known Universal comedienne.

H. J. Roberts, general sales manager of the organization, returned from an Eastern trip this week, and announced that by October 1, Special will have eight publications weekly. They are the Comedyart, made up of a 1,400 foot comedy, 400 foot scenic, and 200 foot novelty; the Comiclassics, starring Charlotte Merriam, directed by Reggie Morris; the Sunset-Burrud scenics; Clay-play comedies in Animated Mud; the Chester Conklin specials; the Gale Henry specials; the Milburn Moranti comedies, and another series of two reel comedy specials to be announced later.

**Make New Affiliations**

Roberts announces new exchange affiliations in many of the larger cities of the east, which will mean increased distributing facilities for the output of Special Pictures Corporation.

"His Wife's Relations" is the tentative title of the first Chester Conklin comedy, which has been started.

**DEAD MEN TELL NO TALES**

SCENES FROM D. W. GRIFFITH'S NEW FEATURE "THE LOVE FLOWER"

Richard Barthelmess and Carol Dempster are the featured players in the Griffith production which is to be published through United Artists Distributing Corporation, September 5. It is the story of the love of a daughter for her father.

# Issue Griffith's Next September 5

*United Artists Announces That "The Love Flower" Is a "Sensational and Highly Dramatic Picture" Which Is To Receive Extensive National Advertising in Newspapers*

"THE LOVE FLOWER," the latest David Wark Griffith production, a spirited drama in a setting of exquisite beauty, will be published by United Artists Corporation on September 5, according to the announcement of Hiram Abrams, president.

The theme of the production is based on a sensational story by Ralph Stock, that ran in *Collier's Weekly*, and created no end of interest among its readers. It was the featured story of that national magazine for several weeks and was exploited by *Collier's* in an exceptional manner. There was so much of the unusual, sensational and highly dramatic in it, that it stood out as one of the best contributions to magazine literature for the year.

* * *

Mr. Griffith is running an enormous national advertising campaign for this production, beginning with a two-page spread in the *Saturday Evening Post*, issue of August 14, to be followed by additional copy a few weeks later. Mr. Griffith is considered one of the most consistent national advertisers in the motion picture field, and he is planning to conduct a national advertising campaign for each of his forthcoming United Artists' productions.

In addition to the extensive *Saturday Evening Post* campaign, the advertising agency handling this campaign for Mr. Griffith has arranged for a cooperative newspaper campaign in every city in the United States where the production is to be shown, a week or two prior to its publication in that particular community. No other previous Griffith production will have had the enormous advanced advertising and publicity campaign that "The Love Flower" will receive.

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United Artists Corporation, through its advertising, publicity and exploitation departments, has outlined an extensive campaign of exhibitor aids that should be of great help to showmen in presenting "The Love Flower." Every aid suggested is devised to bring additional revenue to the box office and many suggestions are contained in their folders that will be the means of reaching every picture fan in all communities.

The story of "The Love Flower" is unusually dramatic, telling of the wonderful love of a daughter for her persecuted father. The father is being hounded to the very ends of the world, yet the girl dares to plan the undoing of the man who aims to bring disgrace upon the very light of her heart and soul.

Not one woman in 10,000 would do what this daughter dared to do to save her father. Not one woman in many times that number would have clung to the heart strings of her parent through their many trials and tribulations, as did this child of nature. Without her father's knowledge, she plotted to give away all that was near and dear to her, even to the extent of her own life, to save him from undeserved disgrace and give him a few more happy days on earth.

The development of this theme, Mr. Griffith has handled in a masterly manner, it is said, and has carried with it a wonderful and spirited love plot between the girl and Richard Barthelmess. In the selection of his players for this picture, Mr. Griffith has used great care, so as to assure his story of the most faithful interpretation. His players, headed by Richard Barthelmess and Carol Dempster, include George MacQuarrie, Anders Randolph, Florence Short, Crawford Kent, Adolphe Lestina, William James and Jack Manning.

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Sensational in the extreme are the under water incidents in the story in which Carol Dempster demonstrates her exceptional ability as a swimmer. This is the first time that Mr. Griffith has used under water scenes in any of his productions and in them he has produced some of the most perfect and thrilling scenes that have ever been flashed on the screen. There is a fight under water between Miss Dempster and Anders Randolph that is a genuine novelty in photodrama. This series of scenes alone will assure "The Love Flower" of that always-to-be-desired asset—"word of mouth" advertising.

Nicholas Schenck, of the Marcus Loew organization, after seeing "The Love Flower," declared that it was one of the very best productions that has come to the screen from Mr. Griffith's studio.

## Gets Van Loan Story

*(Special to Exhibitors Herald)*

LOS ANGELES, Aug. 24.—Charles Ray has purchased the Charles E. Van Loan story, "Scrap Iron," published in the *Saturday Evening Post*.

**DAVID BUTLER**
**Star of the D. N. Schwab Production, "Fickle Women," adapted from a Saturday Evening Post story by Sophie Kerr.**

## Oklahoma Exchange Established by Select

*(Special to Exhibitors Herald)*

OKLAHOMA CITY, OKLA., August 24.—The Select Pictures Corporation has opened an exchange in Oklahoma City to take care of all of the State of Oklahoma, the northwest portion of Arkansas and the extreme northwest end of the state of Texas, distributing the Select, Selznick, and National productions for this territory.

H. R. Binford, who has been connected with the Select pictures Corporation at Dallas, Texas the last three years, will be the manager of the Oklahoma City office, and predicts a large business there.

# Pearson Will Distribute Arrow's "Thunderbolt Jack" In Far East

Arrow Film Corporation announces that a contract for the distribution of its serial, "Thunderbolt Jack," has been signed with J. Pearson & Company of Bombay, India, for distribution of the picture in the Far East.

The seventh episode of the serial is nearing completion on the West Coast and the tentative date for publication is October 15.

The Pearson contract is said to be one of the biggest foreign contracts ever made by an independent distributor. Some idea of the territories covered in the contract is noted in the list of countries taken in under the head of the Far East. They are India, Burma, Ceylon, Strait Settlements, Dutch East Indies, Federated Malay States, Siam, China, Japan, Philippine Islands, and Mesopotamia.

### Other Contracts Closed

In addition to this foreign sale, the Arrow announcement states that within the past week three other contracts on this serial were closed. The New England territory, comprising six states, was sold to Lightning Photoplay Service of Boston. This same organization handled the serial "Lightning Bryce," in which Jack Hoxie, the star of "Thunderbolt Jack," was featured. Western Missouri and Kansas were sold to Federated Film Exchanges of Missouri, with headquarters in Kansas City. While in New York R. C. Price of Hygrade Picture Company of Charlotte, N. C., contracted for the serial in North and South Carolina.

The Arrow statement contends that the sales noted in the foregoing are evidences of the popularity of Jack Hoxie, and the manner in which this serial will be received by exhibitors and the public. Constant queries regarding the serial are being received at the Arrow offices and indicate, according to the Arrow statement, a rapid disposition of the territories on this picture.

### Berwilla Is Producing

"Thunderbolt Jack" is being produced by Berwilla Film Corporation and is being directed by Murdock MacQuarrie. Joe Brandt, well known serial producer, is supervising the production. Marin Sais, well known serial leading woman, plays opposite Jack Hoxie, and much of the dramatic quality of the serial is due to her splendid work.

A review of the first few episodes, according to the Arrow statement, is evidence of the attractiveness of this serial. The action is said to be intense from the start, and there is no let up in the dramatic situation demanded in a successful serial.

**Dead Men Tell No Tales**

## Press Book on Jans Film Comprehensive

### "Wings of Pride" Layouts Are Done by Artists Of Experience

What is said to be one of the most comprehensive and elaborate campaign books ever issued on a feature picture is to be made available for exhibitors by Jans Pictures, Inc., on the Olive Tell feature, "Wings of Pride."

From cover to cover it is full of material that will be of very great help in putting the picture over in a big way. The front cover, in several colors, is fully worthy of framing in the lobby. There are a number of unusual newspaper stories contained in this press book of the sort that newspaper editors will be glad to use, it is said.

Advertising layouts, for which cuts are supplied, have been done by an artist who knows his business thoroughly and a copy writer who has had wide experience in planning the sort of advertisements that bring in the business. The art work and copy of these advertisements have been made to blend perfectly and are of the kind that will show up well in the papers.

The exploitation suggestions outlined in the Jans press book for "Wings of Pride" were written and compiled by the man who introduced modern methods of exploitation to the trade through the column of one of the well-known trade journals.

There are ideas suitable for the lobby, for street stunts, for merchant tie-ups and a hundred and one ways in which the live wire exhibitor can get extra business on this feature.

## Women in Politics is New Fox Feature Plot

Eileen Percy will appear on August 22 in her first starring vehicle for Fox, "Her Honor the Mayor," from the stage play by Arline Van Ness-Hines.

The story concerns women in politics and should make appeal because of the participation of women today in political life. Miss Percy, who enjoys an enviable following among picture fans, is well known for her work as leading woman opposite William Russell. A supporting cast of marked strength is headed by Ramsey Wallace, and includes Charles Force, William Fletcher and Edwin Booth Tilton. Many exploitation stunts suggest themselves in hooking up with current political activity.

## Robert Brunton Special Has Pathe Distribution

With the completion in Los Angeles of Robert Brunton's big special feature from the novel by Frances Nimmo Greene, "The Devil to Pay," announcement is made that the production will be distributed by Pathe Exchange, Inc.

An all-star cast appears in "The Devil to Pay," with Roy Stewart, hero of innumerable Western dramas, playing the leading male role, and Fritzie Brunette, one of the best known leading women in motion pictures, opposite him. Others in the cast are Robert McKim, George Fisher, Evelyn Selbie, William Marion and Richard Lapan.

# *John S. Robertson Will Be Made Feature Director by Paramount*

John S. Robertson, director of John Barrymore in "Dr. Jekyll and Mr. Hyde," and many other productions for the Famous Players-Lasky Corporation, has been granted, by Jesse L. Lasky, the privilege of directing his first special production for Famous Players-Lasky Corporation. The vehicle chosen to place Mr. Robertson before the public as a feature director is "Sentimental Tommy," the story by Sir James M. Barrie. The scenario has been completed by Josephine Lovett. Her adaptation was made from a combination of all the books of "Sentimental Tommy" and will follow the escapades of Tommy as a boy and ending when he has reached maturity. His escapades have amused and endeared him in the hearts of both young and old of Britain and America for years.

**Seek Author's Criticism**

Mr. Robertson has sent a copy of the adaptation to Sir James for his criticism and hopes to hear from him before commencing the production. Thrums, about which the action in the book takes place, is of course a fictitious name, but it is in reality the home and birthplace of Sir James, Kerrie Muir.

With regard to the selection of cast Mr. Robertson is proceeding with the utmost care. The two leading characters, that of Tommy and Grizel, the girl offer unusual opportunities to those selected to play them. A great deal depends upon the selection of the characters as described by Barrie and it is by no means an easy task. Mr. Robertson is determined to make this a masterpiece and is allowing no opportunity to slip by.

**With Company Two Years**

John S. Robertson has been directing for the Famous Players-Lasky Corporation for the past two years and more and in that time he has turned out many successful pictures. Coming to this country from Ontario, Canada, his birthplace, after receiving his education in Canadian schools and colleges, he found in New York, unusual opportunity awaiting him upon the stage. He played with the Murray Hill stock company for a number of years, following which he was leading man in "The Commuters," "The Man of the Hour," with Maude Adams for two years in "L'Aiglon," and for two years with Rose Stahl in "Maggie Pepper," which was his last appearance upon the stage. As leading man for Anita Stewart in "The Combat," he began his motion picture career, following which he began directing. Some of his best known productions are with John Barrymore in "Here Comes the Bride," "Test of Honor," and "Dr. Jekyll and Mr. Hyde"; with Marguerite Clark in "Let's Elope," "Little Miss Hoover," "Come Out of the Kitchen"; with Billie Burke in "The Make-Believe Wife," "The Misleading Widow," "Sadie Love" and "Away Goes Prudence," and many other productions.

**JOHN S. ROBERTSON**
**Director of special productions for Famous Players-Lasky Corp.**

## Venice Theatre Now Popular for Previews

LOS ANGELES, Aug. 24.—The California Theatre at Venice, the beach town near Los Angeles, is getting to be the preview center of the Pacific Coast. Recently Carter de Haven's "Twin Beds" was given its premier. Also, Monroe Salisbury's first independently produced feature, "The Barbarian", was shown to a big crowd of film executives, and Max Linder's first American-made comedy, "Seven Years Bad Luck", was run.

## Courtland Company Films Fairy Tales

LOS ANGELES, Aug. 24.—Indianapolis capital is said to be behind the Courtland Pictures Corporation, a new company formed to film fairy tales. The company gets its name from Courtland J. Van Deusen, a film director. Other officers are A. J. Rucker, an attorney of Marion county; C. R. Hamilton, secretary, and Otto L. Klauss, treasurer. The latter is state auditor of Indiana.

## Willat Takes Rural Drama io New York

LOS ANGELES, Aug. 24.—C. A. (Doc) Willat, president and general manager of the Willat Productions, Inc., is on his way to New York with the negative and one print of "Down Home". The rural drama was written by F. N. Westcott, a brother of the author of "David Harum". The production is the first to be directed by Irvin V. Willat under his own banner.

## Robert Wells Made Sennett Sales Head

LOS ANGELES, Aug. 24.—Robert Wells, former Universal executive under the H. C. Davis and William Sistrom regimes, has been made personal representative for Mack Sennett. He will be directly in charge of sales exploitation.

## Change Rochester House

ROCHESTER, IND., Aug. 24.—The front of the Paramount theatre is being refinished. Manager Wilson will soon install two new projectors.

**DEAD MEN TELL NO TALES**

# Study in "Oil," or How Empey Did It

*That the Path of a Producer Is Not Always Smooth Is Attested by This Story Which Gives Some Inside Information on the Gusher Fields Near Shreveport*

SHREVEPORT, LA., Aug. 24.—A 20,000 barrel gusher, right in the "wonder pool" of the world, namely Homer; a Texas "teamio" whose vocabulary would put to shame that primary color which inhabits the fabled mountains of Virginia; thirty-eight disgruntled—happy and vice versa—motion picture actors, mud and an eight-mule team, all played a prominent part in the preparation of Arthur Guy Empey's film picture, "Oil," recently staged and pictured here, one of the first picture plots to be woven about the oil industry.

To get into Shreveport is easy, but to get into the outlying oil fields "is a different thing," as our friend Perlmutter would say. But Guy Empey blazed his way through mud, rain and other obstacles, and got there, just in time to film a gigantic gusher and put over a stupendous picture.

Incidents played the center of the stage in bringing the Guy Empey Productions Company to Shreveport. Empey was really on his way to Bartlesville, Okla., when he was persuaded by friends in this city to turn back and open a studio in the metropolis of the Southern oil fields.

* * *

LOCAL conditions appealed to Empey and he turned his machine around and headed back, arriving in this city simultaneously with a driving rain storm that was enough to discourage the stoutest hearted producer. The rain continued for days, while his company fretted over the possibilities of ever getting into the oil fields, but Empey stood pat.

His phenomenal luck, which has played an important feature in his life, was with him, also several "hunches," and Empey believes in "hunches." While sizing up the situation here, he became acquainted with a "rough-neck," who, besides having several years' experience as an oil scout, knew every derrick by its pet name. He fell for Empey's smile and "peppy" ways and gave him the necessary information—"that a gusher was to be brought in at Homer."

Empey waited to hear no more, but gathered his cameraman, characters et al., and hiked happily to Homer—we say happily, but——!

* * *

IT would be tedious to relate the harrassing experiences en route to Chatham No. 8, sufficient to say, that after giddily walking a pipe line for over four miles, the party sighted sixteen long cars wiggling in the mud, while to their strained hearing came the faint muttering of words not listed in Noah Webster's catalogue, during which the words were made plain "that the critters were layin' down on the job."

The ears continued to wiggle, then sixteen pairs of eyes popped out of "somewhere in northern Louisiana" and blinked sympathetically at Empey, while the rest of the outfit emerged in the shape of eight tired, muddy, sticky mules, all struggling to obtain a foothold where there was no foothold. A blue haze followed in the wake of the mules, as a long, loose-jointed individual, spitting mud and profanity simultaneously, ascended through Mother Earth and raked the brutes fore and aft with a long snake whip.

Empey's luck came to the front as usual. Fortified with a bottle of anti-eighteenth amendment and a goodly supply of "jack," he easily persuaded the "teamio" to pilot his party to the land of the giant gushers.

* * *

THE rest of Empey's story of the famous "wonder pool" of the world has been told in "Oil," recently exhibited in this city to one of the largest audiences in the history of Shreveport theatres.

## Submitted by Legion

**This story, which tells in a very comprehensive manner, of the production activities of Arthur Guy Empey in Louisiana, where "Oil" was made, was submitted by the publicity committee of the Petroleum Post of the Oil Industry Legion. The organization is comprised of ex-service men engaged in the oil industry who are pledged members of the American Legion.**

**Clara Horton, George Fisher, Mignon Anderson, Pat O'Malley and Jack Richardson have the leading roles in "The Heart of a Woman," a new state rights feature being issued by Peerless Pictures Corp.**

Among his latest productions to be filmed soon are: "Knockout Jones," a comedy-drama; "The Wildcat," which is to be filmed in this district, built upon the oil industry; "A Long-Distance Hero," a super-production with all the "earmarks" of going "over the top," and last, but not least, the production, "The Madonna of the Hills," a story of a New York cabaret girl, which is now in the hands of Empey's publisher.

"The Madonna of the Hills" is to be the big dramatic feature of the Guy Empey Productions Company and will cost approximately $300,000, it is said. Motion picture and dramatic rights to this novel have been reserved and will not be exercised until the advertising and publicity campaign has been consummated.

Picture plays and books produced by Empey are: "Over the Top," "The Undercurrent," "First Call," "Talks From a Dug-Out" and a number of others. He began writing juvenile stories at an early age. He is a typical Southerner, though his work has confined him to the larger Northern cities. He was educated in Virginia and soldiered for six years in Georgia, Texas and Tennessee.

* * *

MR. EMPEY is at present working on the plans for the erection of an immense studio in Shreveport to serve as headquarters for Guy Empey Productions Company. Harry L. Keepers, known as "the globe trotting cameraman," has been appointed manager of negative production.

Mr. Keepers, who has just returned from an eight months 'tour of India, China and Japan, is one of the best known cinematographers in the industry and his addition to the staff of Empey officials is considered an event of considerable interest.

It has been announced that Empey has signed up a number of Texas league stars for his baseball team, including "Billy" Smith of the "Gassers," of Shreveport, who will tour the states of New York and Pennsylvania, playing exhibition games with big league teams. Most of the games played in New York City will be at the Dyckman Oval, Empey's baseball park, which was devoted last season to the raising of funds for the benefit of crippled soldiers.

## "Merely Mary Ann" with Shirley Mason Due Soon

With the first run publication of "Merely Mary Ann," the latest production starring Shirley Mason, set for September, exhibitors throughout the country who have been "tipped off" that this picture is viewed as the best the star has made for William Fox, are besieging Fox Film Corporation branch managers for playing dates.

DEAD MEN TELL NO TALES

# Jose Is Pioneer in Independent Field

*First Picture Produced by Him, "The Beloved Vagabond," Was Distributed Through Pathe—Director Forms His Own Organization to Make Feature for Associated Exhibitors*

THE announcement that Associated Exhibitors, Inc., has engaged Edward Jose to furnish a picture, which he will produce independently, has prompted a statement from the director that he has produced independently before and is not entering upon an independent status as a director for the first time.

Mr. Jose claims to be the pioneer of the American independent producers, his first picture, a film version of William J. Locke's "The Beloved Vagabond," was produced by Mr. Jose's own organization and distributed by Pathe.

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"When I entered motion pictures," says Mr. Jose, "the director did not enjoy the importance as an entity, nor the large salaries accorded him as today. The first observation I made while acting in front of the camera, with a view to gaining requisite knowledge for directing, was that when I did take up that line of endeavor, I should do so on an independent basis. I was convinced that in that way only could the director realize a just and equitable return for his contribution to the finished production. "Therefore, when I decided to produce 'The Beloved Vagabond,' I organized my own company and went ahead producing the picture, consulting my own ideas as to what players I should engage, the time I might spend in filming the story and all details of the staging. It proved a success, and I continued to produce independently. Among my productions as an independent were 'Simon the Jester,' 'The Closing Net,' 'Nedra' and the serial, 'The Iron Claw.'

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"My reason for discontinuing as an independent was that the producers realized the importance of the director and had taken measures to improve his lot. I then accepted a contract with Paramount which I left to direct some of the Norma Talmadge pictures. Next I went with Anita Stewart productions and then Associated Exhibitors. All these associations were most congenial, but there are many reasons why I welcome again the status of an independent producer and director.

"My first contribution as an independent to Associated Exhibitors, Inc., has been planned, but at present I can make no further announcement than that in my future works I shall engage casts for the stories I intend doing, and not stories for the casts. In short, I will not employ the star system."

* * *

At the time Mr. Jose presented "The Beloved Vagabond" with Edwin Arden in the star role the reviewers all credited him with achieving the first true characterization on the screen. Locke's stories were previously thought to be unsuitable for picturization for the reason that the emphasis of the author was on character and whimsey, there being in most cases no plot in the sense that the film story knows it. Since then many of Locke's works have been screened.

Mr. Jose's other pictures show a diversity of subject and handling. He has done the spectacular, the light comedy, the melodrama, the love romance and the serial, and under each of these classifications he has pictures that will be long remembered. His latest work, "The Riddle: Woman," with Geraldine Farrar as the star, and which Associated Exhibitors has announced for publication on October 3, is reported to be the best of his contributions to the screen thus far.

T. HAYES HUNTER

Director of "Earthbound," the Goldwyn production which has scored tremendous success at its New York and Chicago premieres.

## Vidor Manager Back From An Eastern Trip

LOS ANGELES, Aug. 24.—Charles Vidor, manager for King Vidor productions, has returned to Los Angeles after a stay of several weeks in New York and other Eastern points. He reports the acquisition of film rights to several well known books and stage productions. While in New York he attended the premiere of King Vidor's "The Jack Knife Man," filmed from the novel by Ellis Parker Butler.

## Bushman with Bayne Signed for Morosco

LOS ANGELES, Aug. 24.—Francis X. Bushman and Beverly Bayne, who will be co-starred in a series of motion pictures and stage plays to be produced in Los Angeles by Oliver Morosco, arrived in Los Angeles a week ago and have leased a home. "The Rainbow Bridge", from the stage play, will probably be their first co-starring screen vehicle.

H. J. REYNOLDS

President of the Renco Film Company, Los Angeles.

## *Extinguish Blaze at Rialto Before Crowd Becomes Aware of It*

*(Special to Exhibitors Herald)*

NEW YORK, Aug. 24.—The audience of 1,000 persons who were in the auditorium of the Rialto theatre one night last week were unaware of a blaze that broke out in a wash room on the second floor.

An employe, notified that smoke was issuing from the building, rushed to the second floor and found a blazing waste paper basket in the wash room. As the smoke was beginning to drift into the balcony the employe went into the room and closed the door after him. He had the blaze extinguished before arrival of the firemen.

## "Heart of a Woman" Meets Successful General Sales With Lewis' Distribution

Jerome Lewis, director of sales for the Peerless Pictures Company, with offices at 117 West Forty-sixth street, New York City, reports that his company have already closed with Al Kahn of the Crescent Film Company of Kansas City, Arthur White of the Empire Film Corporation of New York, Noveltee Film Company of Pittsburgh, Joe Horwitz of Detroit and Klein Distributing Corporation of Boston for territory rights on their successful state rights offering, "The Heart of a Woman."

It is described an unusual photo drama with a strong cast, which includes such well-known players as Pat O'Malley, Mignon Anderson, Jack Richardson, Clara Horton and George Fisher.

DEAD MEN TELL NO TALES

# Fanark Completes First of Series Of Specials, "The Crimson Cross"

## Company Recently Organized With J. D. Levett as President—Edward Langford Has Lead In the Initial Production

Fanark Corporation, a newly organized producing unit, headed by J. D. Levett, an executive of several large commercial enterprises, including the Holbrook Company, has completed recently the first of a series of specials, "The Crimson Cross," with a well balanced cast of unusual strength.

The story adapted in "The Crimson Cross" was written by N. Brewster Morse and is one which involves the interesting effects of hypnotic power in extracting confessions from criminal offenders of the law, when the third degree and other methods fail. The young hypnotist, the foster son of chief of detectives, seemingly has inherited the power. It is not known from whence he came and his uncanny abilities, therefore, are a mystery. Nevertheless he has become most successful and looked to as a last resort in obtaining the truth in difficult cases.

### Langford in Lead

True to the present tendency of permitting metaphysicians to visit prisons and relieve, in their way of enlightening criminals as to the destruction of evil with good, comes a healer of heart wounds inflicted upon the offenders by their own modes of living resulting in their lawful confinement. He appeals to the young hypnotist to cease the practice of the drastic employment in discovering the foundation of mysterious happenings, imploring that he devote his mentality to a better way. Scoffing at the older man, the hypnotist continues his work along the same lines until it is brought to his own door.

Edward Langford, who became popular as a leading man at the old World, playing opposite Ethel Clayton and Clara Kimball Young, is cast as the young hypnotist. Marion Swayne is the inevitable "girl," who takes every advantage of her opportunity to appear at her best. Miss Swayne will be remembered for her clever work in the six Erbograph publications as well as her portrayal of the ingenue in "Howdy Folks" on the legitimate stage.

### Brooks at His Best

Van Dyke Brooks is admirably cast for the metaphysician. It is said by those who have followed his work that he is at his best in this picture.

William E. Hallman handles a role of a Russian bolshevist in a manner which will retain his place among the foremost emotional actors of the screen, and Eulalie Jensen, the heavy woman opposite, is all the splendid part demands. She was recently seen with Robert Gordon in a Blackton production.

Others in the cast are Archie Clark, who hails from Thanhouser, and more recently seen in vaudeville, Josephine Williams, Augustus Phillips and others.

D. J. Levett, a newcomer in the film industry, in a recent interview declared:

### Stories Must Be Clean

"There has been no particular reason for having said little about our ambitions in the production end of motion pictures. 'The Crimson Cross' has not been publicized heretofore for the reason that we have our own ideas along those lines, the same as we have our own beliefs regarding the kind of pictures we desire to produce and their reception. We insist upon clean, wholesome stories, down to date close to facts portrayals of uniform, consistent quality. One might say that our ambition is to be able to offer what can be handed down through the channels of the industry as 'value received.'"

DEAD MEN TELL NO TALES

## Aywon Completes Feature Starring Florence Chase

"The Woman Above Reproach," a feature soon to be presented by Nathan Hirsh, president of Aywon Film Corporation, has been completed. It stars Florence Chase, who will be presented in other features by Mr. Hirsh.

Following the publication of "The Woman Above Reproach," other big features will be published, including the novelty film, "The Evolution of Man," which undertakes to expound the Darwin theory, and which features Jac, the Man-Ape with human intelligence. "The Woman of Mystery," starring Grace Cunard, is also scheduled for early publication as well as several other features to be announced later.

## Neal Hart Productions Are Bought by First National

Announcement has been made by First National Exhibitors' Circuit that its Minneapolis exchange has contracted for the entire year's output of Pinnacle Productions featuring Neal Hart.

J. F. Cubberly, manager of Minneapolis First National Exchange, closed this deal with Eddy Eckels, general manager of Independent Films Association, distributors of the Neal Hart Specials. There will be eight Neal Hart pictures published within the next twelve months, beginning October 1 and continuing at regular six week intervals thereafter. First National will have exclusive distribution of these pictures in the states of Wisconsin, Minnesota, North Dakota and South Dakota.

## *Rembusch Buys Building Which Houses Theatre*

*(Special to Exhibitors Herald)*

SHELBYVILLE, IND., Aug. 24.—Frank J. Rembusch of this city, owner of the Alhambra theatre and a string of theatres in other cities in Indiana, has bought the Knights of Pythias building at Columbus for $30,000. He operates a motion picture theatre in the building.

## Hickman is Directing a Benjamin Hampton Film

LOS ANGELES, Aug. 24.—Howard Hickman, husband, and director of most of Bessie Barriscale's features, has signed to direct for Benjamin Hampton. His first screen story will be "The Killer" by Stewart Edward White.

## Popular Character Lead

***Theodore Roberts, the Famous Players-Lasky Actor Who Is One of the Screen's Most Beloved Figures.***

## Road Show Will Feature New Exploitation Stunt

According to the intentions of contract holders on the all-Indian picture, "Before the White Man Came," which Arrow is distributing, this picture will be given a novel exploitation.

Previous announcements from Arrow stated that several contract holders would put a road show on tour with this picture. Now comes the news that A. C. Bromberg of the Bromberg Attractions of Atlanta has contracted for the all-Indian picture for the states of North and South Carolina, Georgia, Florida, Alabama and Tennessee, and he will put on tour five road companies, each carrying a special Indian orchestra and bally-hou. "Before the White Man Came" contains no white actors and was produced by the Northwestern Film Corporation of Wyoming. The picture was made under special permission from the Department of the Interior of the United States government. The members of the cast belong to the Crow tribe of Indians.

## *DeWitt Receiver in Hallmark Bankruptcy*

*(Special to Exhibitors Herald)*

NEW YORK, Aug. 24.—Benjamin P. DeWitt has been appointed receiver for the Hallmark Pictures Corporation against which an involuntary petition in bankruptcy was filed a week ago.

## Sparkman Has New House

REYNO, ARK.—Harry Sparkman has sold his theatre at Spiro and has acquired the Pastime here.

DEAD MEN TELL NO TALES

# Drive on Snow Pictures Nets Results

*Robertson-Cole Has Three Features, "Bottom of the World," "Man's Desire" and "The Mints of Hell" that It Considers Good for Screening During the Summer*

THE "Snow Pictures Drive" instituted recently by the Robertson-Cole selling force has borne good fruit, according to the branch managers' reports. The drive, organized and executed with all the deftness and pep of a war drive, was evolved for the purpose of furnishing the exhibitors with summer-showing subjects which would have a tendency to keep audiences cool.

Robertson-Cole, possessing three five-reel features, "The Bottom of the World," "Man's Desire" and "The Mints of Hell," and any number of adventure scenics, which came easily under the category of "snow pictures" because of their remarkably beautiful snow and ice scenes, felt that the exhibitor on the lookout for service designed to please as well as entertain audiences would be only too glad to show these pictures during the heat of summer, providing their desirability was pointed out to them.

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The selling force was acquainted with these facts and then told to go ahead. The exhibitor who advertises his theatre as "the coolest place in town" could not afford to pass up features, it is said, which fitted his requirements naturally and others who saw the advantages of advertising the "snow pictures" quickly responded. Result: Score 100 per cent for the Robertson-Cole selling policy.

"The Bottom of the World" is suited to the purpose of the drive. Depicting as it does Sir Ernest Shakleton's daring and thrilling attempt to cross the South Pole, the main action takes place among the wastes of the frozen South. For two years the heroic members of the expedition battled against the ever-present dangers of the Polar Seas, completely cut off from the outside world. Surely a picture for hot weather showing.

* * *

"Man's Desire," a Robertson-Cole production with Lewis S. Stone as the star, is a drama of the North woods, set in the primitive fastnesses of the Rockies. The beautiful snow scenes of this picture are said to be unsurpassed for sheer loveliness of detail. The picture, aside from its scenic beauties, is a box office winner in point of story appeal. The story, written by Stone himself, star of the stage and screen, is the tense, dramatic recital of the adventures of a "straight shooter" in a straight-shooting country.

The snow scenes in "The Mints of Hell," a William Desmond vehicle produced by Jesse D. Hampton, are said to be among the most remarkable ever seen on the screen, according to well-known critics. The story is set in Alaska and all of the outdoor scenes were taken in the famous "Lillimuit Divide" in the middle of the Arctic winter.

The big snow storm scenes during an exciting dog sled race is a most graphic bit of realism which adds tremendously to the production. The drama tells the story of a man who went alone along the unknown trails and found "The Mints of Hell," the name given to Flat Gold, which is black and soft and flat like coins from "the mints of hell."

The appeal of the adventure scenics issued by Robertson-Cole are already a by-word in the trade. Progressive exhibitors required no lengthy arguments to be convinced of the wiseness and business sense of showing these program fillers during the summer months.

The campaign will be pushed with unabated vigor throughout the summer, the Robertson-Cole executives announce.

DEAD MEN TELL NO TALES

## "Ruth of the Rockies" Is To Begin With Big Booking

"Ruth of the Rockies," Pathe's new serial starring Ruth Roland, will begin its run of fifteen weeks on August 29, with a record breaking number of first run bookings.

When Pathe first announced the new picture as a Western serial with Ruth Roland as the star a quick response from all parts of the country resulted in heavy advance bookings, and, as the date of publication drew nearer, all branches reported an increasing demand for the offering. Miss Roland's greatest successes of the past were made in Western episode plays and the general impression seemed to be that history would repeat itself.

## *Levitt Leases Building To Remodel as Theatre*

*(Special to Exhibitors Herald)*

LAFAYETTE, IND., Aug. 24.—Martin M. Levitt, for the last four years manager of the Arc theatre, has leased from M. A. Metzger Company the rooms at 116-122 North Fifth street, which he will remodel as a theatre to be operated as the Arc theatre. He will be forced to vacate the theatre now in use to make room for the new Hub Block to be erected by Hirsh Brothers on the corner of Fifth and Main streets. The rooms leased by Mr. Levitt are used by the Metz hotel and the Oakland automobile agency.

Work on the new picture house has commenced and it is to be ready for occupancy early in September. The seating capacity will be 600. A canopy and illuminated sign will adorn the front of the theatre. A ladies' rest room will be provided. Mr. Levitt has not definitely decided on the sort of music he will have.

## Promise Big Hit in Buck Jones' New Western Play

Buck Jones, the dashing hero of William Fox western drama, will be seen soon in his first picture for the new season, "Firebrand Trevison," from the pen of Charles Alden Seltzer.

The star is supported by an excellent cast headed by Winifred Westover. Stanton Heck and Katherine Van Buren fill important roles.

## Ince Acquires Director

Horace Williams, one of the best known casting directors on the West Coast, has been appointed by Thomas H. Ince to succeed Freddie Fralick, recently resigned. Williams has been with Famous Players-Lasky.

SEVEN LITTLE MIAMI VALLEY LEAGUE BOOSTERS

Left to right—A. W. Schafer, Grand theatre; Gus Kinzler, Wyoming theatre; G. W. Oxrider, People's theatre; B. Wheeler, Royal theatre; A. F. Kinzler, Elite theatre; H. Guy, Apollo theatre; Dr. H. Q. Alexander, Edgemont theatre, all of Dayton, Ohio

PAULINE FREDERICK AND OTIS SKINNER IN ROBERTSON-COLE FILMS

Scene from "Iris," the adaptation of Arthur Wing Pinero's celebrated play, Miss Frederick's first Robertson-Cole picture, and Otis Skinner as Hajj in the dungeon scene from "Kismet."

# *"The Untamed," Tom Mix Feature, Given Week Run at the Capitol*

Tom Mix, the Western star of William Fox, was selected by S. L. Rothapfel, managing director of the Capitol theatre, New York, to occupy the screen of the world's largest playhouse for the week of August 22, in his latest production, "The Untamed," from the pen of Max Brand.

### Declared to Be Unusual

"This production was selected for the greatest motion picture house in America because it is a strikingly unusual picture, teeming with virile action in picturesque western atmosphere, crowded to the last foot with breathless, hair-raising stunts, sensational feats of horsemanship and gun play," declared a Fox official, "It is an absorbing tale with a big heart interest in which the element of suspense is sustained throughout.

"Emmett J. Flynn, who directed 'The Untamed,' has outdone himself in his effort to obtain the spectacular and sensational. He has provided a cast of excellent merit to support Tom Mix. The leading woman is Pauline Starke, pleasantly remembered for her work in 'The Courage of Marge O'Doone' and other successful pictures. She lends a delightful charm and spirit of romance to the story, and her work will go far in increasing her already large following. Others who lend admirable support are George Seigmann, well known in motion pictures and stock companies throughout the country; P. M. McCullough, known for his excellent portrayals of heavy roles in numerous Broadway attractions; Henry Barrows and Charles K. French, who need no introduction to the motion picture public, having spent years before the camera.

"'The Untamed,' which has been shown privately, is declared to be the greatest motion picture Tom Mix has made, and the very fact that it is booked for the Capitol should be sufficient evidence of its extraordinary merit. It is a picture which fits naturally into the program of any class of theatre, containing every element that will appeal to the classes as well as the masses.

"Its bookings throughout the country are reported as already very heavy."

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# "Son of Wallingford" Placed in Production

## Vitagraph Is Making Picture Under the Supervision Of G. R. Chester

Work has been started on the production of "The Son of Wallingford," another big Vitagraph special upon which several hundred thousand dollars, it is said, will be expended. The story is after the best style of Lillian and George Randolph Chester, who have won international repute as creators of J. Rufus Wallingford and his partner, Blackie Daw.

The production will be made in Vitagraph's Brooklyn studio with a special cast. Mr. and Mrs. Chester have drawn minute descriptions of each character that the actor may interpret the role with all its subtlety.

### Chester to Supervise

Location finders are actively engaged scouring the country for ideal locations. Many of the scenes are laid in picturesque villages and along country roads.

One of the big spectacular scenes will be a pageant fashioned after an Indian Dunbar.

Mr. Chester will personally supervise the direction and editing of the production. While "J. Rufus" and his side partner, "Blackie Daw," will appear in the new adventures of the Wallingford family, "The Son of Wallingford" will not be in any way a sequel to the earlier stories of Wallingford.

### Clever As Original

Those who have read the story declare that it has all the cleverness and ingenuity which characterized the earlier Wallingford stories, with the added charm of a riper style. They declare that it places extraordinary obligations upon Vitagraph, to do full justice to the material and the public demand for a big super-feature.

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# Last Episode of Tarzan Sequel Due December 1

Eight months will have elapsed from the time the National Film Corporation of America began on the production of the Edgar Rice Burroughs "The Son of Tarzan," until the concluding episode is finished, according to Captain Harry M. Rubey, the National's president.

Director Harry Revier will not be rushed for time, as he is allowed one month to film two episodes and is doing the work as excellently as possible.

DEAD MEN TELL NO TALES

# "Madonnas and Men" Feature to Be Put on State Right Market by Jans

F. E. Backer, general manager of Jans Pictures, Inc., announces that the organization will state right its big feature, "Madonnas and Men." Mr. Backer and his associates believe that the picture can get wider distribution and be shown to a greater number of people through state right distribution.

"Madonnas and Men" will be put over in the manner that it deserves, it is said. Negotiations are under way for first runs in all key cities, and in each case a special and far-reaching exploitation campaign will be inaugurated. Each city will have its separate and distinct campaign so that the territory covered from that city will have the benefit of the extensive advertising and publicity.

### Contracts Being Drawn

On Mr. Backer's recent trip tentative arrangements were made in several cities and at the present time contracts are being drawn up at the home office both for first run houses in cities covering the entire country and for sales of state right territory. Within a short time a detailed list of buyers of territorial rights, together with theatres that will play "Madonnas and Men" for first runs, will be given out.

Interest in territorial rights for this big picture is most active, it is declared. Buyers representing all parts of the country have been making bids. Now that the positive announcement is made that "Madonnas and Men" is to be state righted it is expected that the bidding will become lively.

### Is Exceptional Picture

Those who saw the picture when it was given its premier showing at the 44th Street theatre, New York, agreed, it is said, that it was an exceptional attraction from the box office standpoint as well as a decidedly interesting and out of the ordinary photodrama, produced in an elaborate and spectacular manner.

Present at this showing were a number of the big state rights men who immediately put in bids and who since then have been hot on the trail of Mr. Backer to get contracts signed. From reports of these men and of others who saw the picture the news spread around the country that "Madonnas and Men" is one of "the" big pictures of the industry.

The exchanges where booking can be made will soon be announced through the medium of the trade press.

## Universal Editor Goes To Fine Arts Pictures

Edward M. Roskam, who has had charge of the editing and cutting of all Universal's pictures for the past two years, has signed a contract with Fine Arts Pictures, Inc., to take charge of the cutting and editing of all future Fine Arts publications.

Reskam also will take charge of all scenario work and act in the capacity of supervisor of production on the new pictures which Fine Arts will distribute through independent exchanges. Roskam has edited some of the biggest pictures of the past five years, including "The Virgin of Stamboul," "The Devil's Pass Key" and "Blind Husbands."

**HELEN JEROME EDDY**

**And Hallam Cooley, who have important roles in "A Light Woman," an American Film Company special.**

## Theatre Fire in Iuka

IUKA, ILL.—The motion picture hall located in the Holstlaw building was destroyed recently by fire. The projection outfit belonged to Woodridge & Howe. The damage is estimated at $2,500.

## Cosmo Hamilton Offering Goes Big East and West

The American publication, "The Week End," launched a few weeks ago as a hot weather picture, is making a hit, it is said. While good contracts have come from the Pacific Coast, the East is running a close second.

Cosmo Hamilton is the noted author of the piquant, daring love story—just the sort one would expect from the pen of the author of "Scandal"—which has broken all box-office records by runs of a year or more on the speaking stage of leading New York and Chicago theatres.

DEAD MEN TELL NO TALES

# Laboratories Operate Day and Night To Fill Orders for Paramount Week

The laboratories of Famous Players-Lasky Corporation have been operating day and night in order to have enough prints at the exchanges over the country so as to accommodate all exhibitors during Third National Paramount Week, September 5 to 11.

Every print of Paramount pictures which is available in the film clearing house laboratories or the exchanges will be in exhibition during the week, according to Al Lichtman, general manager of the department of distribution. The demand from exhibitors, it is said, has been exceptional.

### Book Old Pictures

Even the printing of additional current pictures will not supply the demand, and as a result exchanges are reporting the booking of pictures several months old on the part of exhibitors who are anxious to participate in the advertising and publicity coincident with National Paramount Week.

That the wastage of available Paramount productions can be entirely eliminated this year, there has been established a film clearing department by which exchanges having any surplus pictures available for this week will report the prints to the home office, which, in turn, will arrange to place them at the disposal of an exchange having an excess demand for those particular productions.

### Play Return Dates

Exhibitors who failed to arrange for Paramount productions during the early stages of the campaign but who desire the benefits of Paramount week are rebooking productions previously shown at their houses, in order to reap the profit from the newspaper space to be devoted to Paramount theatres.

An example illustrative of the shortage of films developing at the exchanges is instanced in the case of W. E. Smith, district manager at the Philadelphia exchange, who sent in a wire to the home office for twelve additional films from the laboratory which he was previously unable to supply to exhibitors.

### Complete Programs Used

A notable feature of the campaign, it is said, is the tendency of exhibitors this year to celebrate Paramount week with all-Paramount programs. Instead of using simply a Paramount feature, as was noticeable in the bookings in previous years, theatres are demanding Paramount short subjects such as the Paramount Magazine, Paramount-Burton Holmes Travel Pic- Paramount-Arbuckle comedies, Paramount-Burlingham Adventure Pictures and Paramount-Carter DeHaven comedies.

Owing to the heavy bookings and the pressure of work in compiling records it will be several weeks after the completion of the campaign before the prize winning exchanges can be announced. Records received up to the present week show that San Francisco still holds the lead, with Seattle, Philadelphia and Los Angeles coming in the order named.

## Quincy Colonial Sold

QUINCY, ILL.—Robert Heidrich, for four years manager of the Colonial theatre, has sold it to George Hull.

# Home Again

Snapshots of Mary Pickford and Douglas Fairbanks in the latter's palatial California home.

Above in the circle, the popular United Artists stars appear in the doorway of Mr. Fairbanks' palatial California home. Below, they are enjoying a paddle with Mary furnishing the motive power and Doug taking it easy.

Ruth Roland, directing her own serial "Ruth of the Rockies" which has been completed and is to be published by Pathe late this month.

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Shirley Mason has found one way to beat the increased railroad fares in "The Little Wanderer" — she rides in a deserted coal car. (Fox.)

# DIGEST OF PICTURES OF THE WEEK

A CONTROVERSY of seemingly inconsequential proportions but rich in food for thought has been given space in the editorial columns of the *Chicago Herald and Examiner.* "Theatregoer" and "L. B. H." are the opponents. "Musicless theatres." at present a big topic in Chicago, is the subject.

The controversy opened when "L. B. H." wrote his opinion that music is "half the show." It took on importance when "Theatregoer" answered his statement with his expressed hope that the present condition would continue indefinitely, as this is the only time he has been able to really enjoy motion pictures.

The latter claim is based upon the statement that theatre musicians play "jazz" when they should play the classics, and classics when the former is appropriate. "L. B. H." has many supporters in his belief, which is a prevalent one.

The important element in the whole tempest in a tea pot is that American exhibitors should allow such a thing to arise. American theatremen should realize that the motion picture is the sole reason for their business existence and should guard that reason jealously.

No patron should be allowed to leave the theatre with the impression that the music is "half the show." Such a frame of mind is not conducive to business prosperity.

Neither should a patron be allowed to leave the theatre with the impression that the music is unfitting and opposed to the picture.

It would seem that both parties to the controversy have been attending theatres badly mismanaged. There should be none of these in America.

"WHAT WOMEN LOVE" (First National) is primarily an exploitation picture. Annette Kellerman, the star, has a national reputation for athletic and swimming prowess, as well as physical development, which is capital advertising material. The picture supplies unlimited other angles. not forgetting the made-to-box-office-order title. The next few months should see many new attendance records established throughout the country.

"AN ARABIAN KNIGHT" (Robertson-Cole) presents Sessue Hayakawa in comedy-drama with the accent on the first division of the hyphenation. His performance in this field is a pleasant surprise and should prove highly satisfactory entertainment wherever shown. The picture is well produced in every respect and a capable cast gives sympathetic support throughout.

"THE ROUND UP" (Paramount Artcraft) may well be boosted as western picture distinguished for high grade production. It is "Fatty" Arbuckle's first appearance as a dramatic star, and his characteristic comedy is agreeably moderated in the part he plays as sheriff of a border town. Battles between redskins, Mexicans and American cavalry are interestingly staged in mountains and foothills and on the desert, and there are prime pictorial effects.

"HELD IN TRUST" (Metro) stars May Allison in a lively story of untrustworthy guardians of millions whose rascality threatens exposure with the death of the legatee. They persuade a shop girl to impersonate the dead woman. When the rightful heir suspects crookedness and the husband breaks his promise to keep away from the girl, events begin to move. The plot has an uncommonly skillful twist and capitally-sustained mystery fascinates to the end.

"THE VILLAGE SLEUTH" (Paramount Artcraft) runs the range of all the opportunities that give Charles Ray the part of the youthful hero of love and adventure. This star should profit greatly in popularity as a result of the production. He appears as an amateur Sherlock Holmes, succeeding, after ludicrous attempts, in tracing down a summer hotel robber and clearing a murder mystery.

"THE POINT OF VIEW" (Selznick) presents Elaine Hammerstein as the redeemer of lost happiness and fortune as daugther of wealthy Easterners who lose their money through Wall street operations. It is a natural and appealing portrayal of conflict between Eastern aristocracy and Western democracy, enlisting a lover from the West for the girl. The picture should appeal to general patronage.

"THE NORTH WIND'S MALICE" (Goldwyn) is a hot weather box office attraction. Its Alaskan atmosphere affords a contrast to August weather that can be made effective in exploitation and advertising. Tom Santschi is the star, playing the lead of a villain afterwards reformed and the means of reuniting a separated man and wife. Suspense and human interest are the best qualities. Rex Beach's name as author of the story is worth much in advertising.

"LITTLE MISS REBELLION" (Paramount Artcraft) places Dorothy Gish as an old world Duchess in a story that has ingenious elements. Bolshevik activities promote her dethronement and flight to America. Here she meets again an American soldier boy whose wooing abroad was interrupted by knowledge of her aristocracy. There is a rescue from radicals and a happy end. Its box office record should be up to the mark of the usual Gish picture.

"THE INVISIBLE RAY" (Frohman) is a serial wherein mystery and adventure surround the fight for possession of a key. It fits a box of mystery which contains enough powerful rays of light to destroy the world. The key fought for is hung about the neck of a girl, and the employment of a crystal gazer in the search for solution of the mystery brings a reunion with her mother. Ruth Clifford is an especially attractive heroine and Jack Sherrill a capable hero.

# REVIEWS

Annette Kellerman in

## *WHAT WOMEN LOVE*

**Six-part comedy-drama; First National.**
**Directed by Nate Watt.**
**Published in August.**

*OPINION:* Sol Lesser's "What Women Love" is primarily an exploitation picture. It was produced with the exhibitor's box office requirements well in mind and goes into circulation well qualified to create box office records.

The swimming prowess of the star, and incidentally her famed physical development, are made much of in the production. The advertising and exploitation that can be based upon these is practically unlimited as to variety and effectiveness.

The remarkable exploitation campaign used for the run of the picture at the Strand theatre, New York, gives the keynote for exhibitors who intend to play the picture in the near future. This campaign was fully described and illustrated in EXHIBITORS HERALD of August 28.

The story consists of comedy and drama agreeably interwoven. Both elements are well handled, and both provide capital for the theatre advertiser.

The star's performance is the best of her screen career. And Ralph Lewis, Wheeler Oakman, Walter Long and Bull Montana are a quartette of well known and capable players who give characteristic performances in support.

There is little doubt that the next few months will find theatres throughout the country staging the production with vigorous exploitation campaigns and lavish presentation. It fully justifies such treatment and will give excellent account of itself at the box office.

*SYNOPSIS:* Annabel Cotton, daughter of wealth, causes her father considerable mental anguish when her fondness for sports and scanty sporting attire bring to his door a deputation of reformers. Annabel is caught in a raid upon the beaches, her attire being sheerest of all, and father and daughter depart for equatorial waters when the newspapers make much of the affair. A suitor of slightly effeminate characteristics accompanies them upon the trip, as well as certain rough characters who do not confine their admiration to the conventional stage. The dramatic action springs from the pursuit of Annabel by one of these and the rescue by the suddenly masculine suitor. The ending is in accordance with the wishes of the screen following.

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May Allison in

## *HELD IN TRUST*

**Six-part drama; Metro.**
**Directed by John Ince.**
**Published in August.**

*OPINION:* Produced in the usual finished style of Metro and under the careful direction of John Ince, May Allison's present vehicle should give general satisfaction. It has a story worth telling and tells it well, which should prove sufficient guarantee of its satisfying power.

The narrative concerns the adventures of a poor girl mistaken for an heiress and persuaded to carry out the deception to the point of accepting an inheritance which rightfully belongs to a young man who has planned to do much for charity with the funds. Upon this foundation a well plotted story structure is based.

Compensating for a somewhat deliberate opening action, the development of the plot begins to move briskly when one Mary Manchester, a shop girl, is established in a luxurious home as the dead Adelaide Rutherford, to whom she bears a strong resemblance. There comes immediately a decidedly pleasantly presented series of scenes in luxurious house and garden setting. Miss Allison and an intelligent pet dog are placed in alternately grave and gay predicaments. Then comes the closing combat between the crooks determined to keep her in her false circumstances and her rescuer, the heir to the millions. This is a melee of forceful dramatic action that brings the play to a climax that cannot easily be anticipated, and then to the expected happy ending.

May Allison is good at all times and Reginald, the clever dog, aids her in providing scenes in their surroundings of unaccustomed luxury that provide amusement. The part is decidedly different from that she assumed in "The Cheater," and better.

John H. Elliott and Walter Long as the two chief conspirators, Jasper Haig and Hasbrouck Rutherford, and Dorrell Foss as the hero, Stanford Gorgas, are strongly effectual.

*SYNOPSIS:* Struck with her close likeness to Adelaide Rutherford, whose funds they have been misusing, and whose pending death threatens their exposure, her dissolute husband and her lawyer inveigle Mary Manchester, a shop girl, into impersonating a rich woman. Because Adelaide's husband's evil dissipations have driven her insane and separated them, the conspirators believe the duplicity can easily be effected and the funds and knowledge of her death be kept from her heir, a nephew, Stanford Gorgas. An associate of the latter convinces him that there is something mysterious about the situation, and Gorgas proceeds to investigate. He visits Mary in the Rutherford home, and she learns that he is the heir. Appealing to him, he rescues her from the hands of the plotters only to have their carefully laid schemes put her back into their hands. Rutherford's attempt to thrust his attentions upon her creates a climax that results in his killing of Haig and his own insanity, and leaves the lovers to their millions and peace.

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Leon Errol in

## *BUGGINS*

**Two-part comedy; Reelcraft.**
**Directed by Frederick J. Ireland.**
**Published in August.**

*OPINION:* Gales of laughter greeted Leon Errol's screen antics in his first Reelcraft comedy at the McVicker's theatre, Chicago, all last week. The picture is pure slapstick and horseplay, with very little plot, even less than the average comedy, but it was well presented, nicely mounted and tickled the youngsters in the audience immensely.

Errol won success years ago with his vaudeville act of the drunken guest in the fashionable hotel, and "Buggins" is practically the same act done into pictures. He falls over polar bear rugs, slides down wide staircases, slips and slides about on the ball room floor with a graceful little dancer as his partner. There are sprightly subtitles written by Tom Bret to keep up the comedy interest. If Errol can keep up the pace he has set himself in "Buggins" his success upon the screen is assured.

May Allison and support in a dramatic scene from "Held In Trust" (Metro)

Sessue Hayakawa in

## *AN ARABIAN KNIGHT*

**Five-part comedy-drama; Robertson-Cole.**
**Directed by Charles Swickard.**
**Published in August.**

*OPINION:* "An Arabian Knight" is at once an innovation and a triumph for Sessue Hayakawa. Essaying comedy for the first time seriously, he proves himself an adept in its requirements, at the same time producing a picture which ranks high among the productions of the season.

As Ahmed, boyish dragoman, arch adventurer and something of a scamp, then as the butler in the American household of Darwin on the desert edge, the Jap meets the numerous opportunities for versatile skill and rare humor with a proficiency that will surprise even his most fervent admirers. Rescuing an abducted American girl from rascally Egyptians, he is the brightest point of illumination in the high lights of action that are supplied in his escape from bonds, a jump from a high balcony, the scaling of galleries and bridges, the capture of an enemy in a garden pool, a stabbing struggle, escapes and pursuits in which the comic and the dramatic are blended with the most appealing skill. In fact, the work of the star cannot be too highly lauded in advertising this feature.

The people who play with Hayakawa—Lillian Hall as the abducted ward of the Darwins, George and Cordelia Darwin (impersonated by Harvey Clarke and Elaine Inescort); Jean Acker as Zinah, the Egyptian sweetheart of the hero; Maria Pavis as Soada, Egyptian dancer, and Fred Jones as Aboul Pasha—carry the standard of the star's work throughout the picture.

Emphasis in exploitation can also be laid upon the beauty of the desert scenes of sand wastes, camel trails, palms and pyramids, the educational value of the street scenes and the glimpses of Arabian life, and the effective costuming. Oriental rugs and hangings may be employed in lobby decoration, and if a zoo or circus camel or a burro can be obtained to parade the streets, the advertising will be altogether apt.

There is an impressive excellence about the lighting and photography of this picture. Titles are most engaging, and there is a tasteful, unobtrusive richness running through the whole. Interest is fixed immediately and held unswervingly as surprise follows surprise and adroit effects follow one upon the other.

*SYNOPSIS:* Cordelia Darwin, spinster sister of an American Egyptologist residing on the desert edge, is obsessed with a belief in reincarnation. Certain that she lived 2,000 years ago as the Princess Rhodolphis and that Ahmed, youthful dragoman, is the reincarnation of her lost lover, she installs him in their home as butler. Their ward, Eleanor Wayne, becomes the prey of Aboul Pasha, Egyptian nobleman. His determination to win her results in her abduction by rascals who take her to the home of the dancer, Soada. Ahmed follows and rescues her and aids the Darwins and herself to escape from murderers hired by Pasha, who burn their home. Eleanor and Darwin are united as sweethearts, while Ahmed finds his soul mate in Zinah.

**DOROTHY GISH**
**In a scene from her latest Paramount picture, "Little Miss Rebellion."**

Dorothy Gish in

## *LITTLE MISS REBELLION*

**Five-part drama; Paramount Artcraft.**
**Directed by George Fawcett.**
**Published in August.**

*OPINION:* Reversing the popular plan of converting the poor working girl worm into the society butterfly, transforming her from a Russian duchess to a flapjack flinger in an American restaurant, the latest Dorothy Gish play, should be one of her most popular.

Primarily there is Dorothy Gish's popularity to play up. She rollicks and romps through these reels after the usual breezy fashion, and her vivaciousness keeps the whole a spirited series of scenes. Secondarily there is a new leading man playing with her, Ralph Graves. The two are a team capitally connected.

Scenes in the Russian country and in American war canteens there that open the picture, are interesting. The costuming is clever. The rioting of the radicals is not drawn out tiresomely, therefore lends just the proper thrill. Photography and lighting are unusually appealing. The vein of humor is deep enough to lightly tinge the drama and keep it interesting.

*SYNOPSIS:* The young Duchess of Molvenia, weary of life among the aristocracy, eagerly welcomes relief that comes with the acquaintance of American soldiers in camp near her castle. Dick, the lad she singles out for her favor, is supremely happy in his love for her until her identity is revealed. Before he can readjust his friendship, his troops leave for home and he hastily bids her goodbye. Then comes a revolution that dethrones her and makes her flee in company with Stephen, a trusted servant, to America. Turning flapjacks in a restaurant window she finds Dick again. Bolsheviki track her to her home, and in their struggle for the crown jewels which she brought with her, they meet their conquerors in Dick and Stephen and the victory coincides with word from abroad that the Duchess' throne once more awaits her.

Tom Santschi in

## *THE NORTH WIND'S MALICE*

**Five-part drama; Goldwyn.**
**Directed by Carl Harbough.**
**Published in August.**

*OPINION:* A suspended human interest tale of a man who loses faith in his wife and strikes out alone into the North country, is told on the screen in this Rex Beach story. Carrying excellently the atmosphere of the Alaska country after the Rex Beach style, especially adaptable for summer showing with its contrasting scenes, the feature should give satisfaction to the general audience.

A lobby decoration of woods scenes with plenty of simulated snow and icicles will invite on warm days. An appeal to the reading public, which has given Rex Beach stories great popularity, should be made in all the advertising. The co-operation of libraries may be enlisted and book stores can feature the sale of the story from which the play is made to mutual advantage.

Tom Santschi and June Thomas play the important parts, and the cast includes Vera Gordon, who is creating comment universally as the mother in "Humoresque." Joe King, Henry West, Walter Abell, Dorothy Wheeler and others supply good support.

Tom Santschi plays the part of a wealthy adventurer who thrusts his considerations upon the deserted wife of the self-exiled Roger Folsom (Joe King), but diverts his interests finally into bringing about a reunion of the two.

*SYNOPSIS:* Resenting his wife's annoyance at his untidiness, Roger Folsom strikes out into the Alaskan country alone. Henry Carter, wealthy adventurer, takes advantage of his absence to express by his attentions the love that he has for Lois, the wife. Tom Folsom, a scapegrace brother, takes the news of the situation to Roger, who tracks Carter to Arctic City, where gold has been struck. Carter returns to Lois before Roger overtakes him, but, finding that Lois expects a child, starts in turn to find Roger, and finally returns him to his wife, finding happiness in the love of another girl.

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Sunshine players in

## *VIRTUOUS HUSBANDS*

**Two-part comedy; Fox.**
**Published in August.**

*OPINION:* Comedy that cannot fail to bring a succession of spontaneous laughs from the most bored is offered in the exceptionally well-built "Virtuous Husbands."

The important members of the cast are two milk bottle thieves who break into society and then are forcibly cast out, to the end that a chain of rapid-fire fun is woven into scene after scene of highly entertaining antics. A flivver which is gradually dissembled as the pair of comedians tears along the highway and brings the driver to his destination with only the essentials of a motor and wheels, is one of the high spots. Another comes in the conclusion when the two escape with a safe and are chased to a locality where hollow stumps and underground refuges form places aplenty for the skirmishing of a quartet struggling over a safe which opens to release a bulldog instead of the expected wealth.

The comedy is a sure fire exhilarator, guaranteed to get a laugh under any and all circumstances.

Elaine Hammerstein in

## *THE POINT OF VIEW*

**Six-part drama; Selznick.**
**Directed by Alan Crosland.**
**Published in August.**

*OPINION:* As a daughter of wealth suddenly deprived of her accustomed luxuries and forced to make the best of humbler circumstances, Elaine Hammerstein gives a convincing and altogether pleasing performance in her latest production. It should give complete satisfaction to audiences of whatsoever classification.

Marjorie Thorncroft (Elaine Hammerstein) is the only one of a helpless family forfeiting their fortune who is able to rise to the emergency and meet their needs. False pride stands in the way of all but this enterprising daughter of an aristocratic household and a democratic young brother. Their efforts to redeem lost resources afford dramatic opportunity that is excellently met with painstaking production and good acting.

Miss Hammerstein is cast with a fidelity to type that gives her a role wherein she presents an unusually good performance. Rockcliffe Fellows plays the part of David Lawrence, a wealthy westerner to whom Marjorie rents her room, and upon whom the snobbish Thorncrofts frown until they learn the real worth of his wholehearted democracy.

Pathos and humor alternate in the unwinding of the cleverly woven plot which has an appealing similarity to human life. The picture is assuredly one of the reliable offerings of the season.

*SYNOPSIS:* A Wall street crash sweeps away the Thorncroft millions and reduces the family to a critical need for some plan of mending their resources. The daughter of the house rises to the occasion. She rents the Manor, sells the piano and, to the family's great chagrin, rents her room to David Lawrence, a Westerner. Maitland, the younger brother, is the first of the family to be won by the wholesomeness of the unaffected Westerner. When her wealthy lover jilts her Lawrence marries her and fulfills a promise to educate Maitland musically. Later, believing that she sold herself to him for that advantage to the brother, Lawrence decides to leave, but Marjorie's love asserts itself and straightens entangled threads of circumstance.

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Charles Ray in

## *THE VILLAGE SLEUTH*

**Five-part comedy-drama; Paramount Artcraft.**
**Directed by Jerome Storm.**
**Published in August.**

*OPINION:* It will take no sleuth to detect the drawing power of Charles Ray in this picture. And, once drawn, patrons are going to spread the tidings that Charles Ray is herewith to be seen in one of his best pictures to date. The audience that comes with the certainty of being pleased is going to leave well rewarded.

As a farmer boy with a consuming desire to become a Sherlock Holmes, Charles Ray gives a distinctly refreshing interpretation. His primary attempts are ludicrously foiled, but hope never dies and eventually he gets the chance to track down a robber.

The part of Pinky, a chorus girl heroine, is played by Winifred Westover. Donald MacDonald as Dr. Roberts, Dick Rush as David Keene, Lew Morrison, George F. Herandez and Petty Schade play skillfully.

Pictures of the barn haunt of Charles Ray as the embryo detective, wherein Nick Carter hobnobs with a bullseye lantern and various and sundry inventions of youth, are novel and highly interesting. Fine lighting and colorful effects in photography, with the rural atmosphere of the characteristic Ray picture, are well accomplished.

The name of the star carries great weight in advertising, and the exploitation of the detective angle of play should rouse the interest.

*SYNOPSIS:* William Wells (Charles Ray) takes his first "detective" commission from his father and seeks to find the identity of watermelon thieves. Discovering the culprits in his own "gang," and his father discovering him, the path of the "detective" is made to lead into wider fields for his talent. Obtaining work as a hired man about a health resort, he begins an untiring hunt for mystery. He gets a taste of the real thing when a robbery and a murder come rapidly racing over one another. In the end the man supposed murdered makes his appearance and the sleuth captures the culprit in an ex-convict guest at the place. Pinky, a chorus girl, in cahoots with the "murdered" man, gives William a lively time in keeping faith in her, but proves her trust at the last.

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Ruth Clifford in

## *THE INVISIBLE RAY*

**Fifteen-episode serial; Frohman.**
**Directed by Harry Pollard.**
**Published in August.**

*OPINION:* Rays of light powerful enough, if concentrated, to destroy the world, give title to the serial offered by the Frohman Amusement Company, a chapter play of promise.

There are but two keys to the box which confines the rays, and one is hung about the neck of a foundling girl whose father discovered them. The second key and the box are in unknown hands at the opening of the story.

The girl is loved by Jack Stone (Jack Sherrill). On the night of their planned elopement, she is kidnaped for the key which she wears. It falls at the door of a minister. She is put through tortures in an underground secret chamber to force her to give up the key. Jack and a friend visit a crystal gazer who reveals the girl's whereabouts. Following a thrilling chase through underground passages the girl is rescued, but only to fall again into the hands of the enemies. She is swung from a derrick and falls into the water, the crystal gazer proves to be her mother, and finds her father is a constant pursuer, following her to get possession of the key.

As soon as the characters are introduced and made familiar the footage becomes confined almost entirely to action. There is little or no tiresome explanation of motives, due to the effective scenario which keeps the action at all times clear.

Based upon science, the play makes an excellent first impression. It is well produced and should give good account of itself at the box office so long as it maintains the standard of the opening episodes.

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Chester players in

## *FOUR TIMES FOILED*

**Two-part comedy; Educational.**
**Published in August.**

*OPINION:* Given a clever two-year-old baby, an educated chimpanzee, a trained pony and dog and a plot of more than usual strength, and you have the present two reels of sound fun.

There is a villain in an uncle cheated out of a heritage by his nephew, the baby. He has two fellow conspirators, and together they plot the finish of the interloper. Hubert, the long-tailed chum and guardian of the baby, first rescues him from death by turning a track switch and sending a rushing train off on a side track. Again, he rescues him from the plotters by carrying him away in a suitcase. Another time, when Hubert is captured by the enemies and confined in a shack, the collie dog, with

Charles Ray and Winifred Westover in one of the amusing scenes from "The Village Sleuth" (Paramount)

the aid of the pony, comes to save them. The pony later leaps from a cliff into the water and brings back the baby, set afloat in a box by the uncle and his aids.

The combined cleverness of human and animal actors gives the picture genuine distinction in the short subject field. It should succeed in getting excellent results wherever shown.

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**Roscoe Arbuckle in**

## *THE ROUNDUP*

**Seven-part comedy-drama; Paramount Artcraft.**

**Directed by George Melford.**
**Published in August.**

*OPINION:* "Fatty" Arbuckle, as awkward in love as he is skillful in gun play, leads the van in a picture travel through the Arizona mountain and desert country in this vehicle which capitally carries him into the realm of feature production.

There has been achieved an admirable moderation of his usual "rough stuff," although just enough is mixed into the part of sheriff to give it a touch of comedy in places where it contrasts most effectively with the heavier elements. Arbuckle as a lover is a shy and tender violet, but Arbuckle as "The Law" is expert indeed as a juggler of guns and a tosser of "the makings." His rubicund countenance stands in interesting contrast against those of the rest of the cast. A proposal wherein his courage fails him at the crucial moment, and a scene wherein he struggles vainly with a giddy plaid shirt and "store clothes" while dressing for a wedding, are two parts that keep the laughs coming.

The displays of border life and surroundings — redskins, ranch houses, broncho busters, desert trails and mountain foothills—are uncommonly artistic bits of photography. The moderation that marks the work of the star permeates the portrayal of these popular surroundings and experiences, and it is certain that patrons customarily bored by western pictures will have new regard for them when presented after the manner in which this one is made.

Skirmishes on the border between Indian renegades and Mexican mounted police, and a rush of United States cavalry to quell an uprising, supply a number of exciting scenes. Hand-to-hand encounters and battles in the mountains keep things moving swiftly throughout.

Mabel Julienne Scott makes a pleasing heroine. Jean Acker is a pretty Polly, her sister, and the hope of the heart of the portly sheriff. Tom Forman is a good-looking Jack Payson. Wallace Beery as Buck McKee and Edmund Sutherland as Bud Lane are also praiseworthy.

The atmosphere of the picture suggests exploitation by use of western trappings for lobby adornments. The characters could be suggested by cowboys, Indians or some heavyweight who could be secured to parade as a cowboy sheriff.

*SYNOPSIS:* His love for Echo Allen that makes him sacrifice even his honor, leads Jack Payson to deceive the girl into believing that Dick Lane, her former lover, a prospector, has been killed by Indians. Buck McKee, a half breed desperado, substantiates Payson's tale with an account of Lane's death, fabricated for his own convenience. Only witness to the scene outside the Allen home between Payson and Lane on the night of the latter's unexpected return while Jack is marrying the girl, he uses Lane's payment of a mortgage to cast evidence upon him that he was the murderer and robber of the local express agent. McKee really committed the crime. His lie confessed, Payson is sent by his bride out to the desert to bring Lane back. The sheriff follows him on the strength of McKee's accusation. All meet to participate in a lively battle with Indians and are saved by the coming of cavalry. Lane, however, meets his death and dies with forgiveness of Payson on his lips. The latter is restored to the love and favor of Echo.

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## Rate "Thunderbolt Jack" Above "Lightning Bryce"

Jack Hoxie's current serial, "Thunderbolt Jack," will more than meet the requirements of exhibitors demanding thrilling Westerns with a punch in every reel, according to Joe Brandt, Eastern representative of Berwilla Film Corporation, who recently arrived on the West Coast to supervise cutting and titling of the serial.

He has wired Arrow Film Corporation, which will distribute "Thunderbolt Jack," to expect a greater serial than "Lightning Bryce."

## David P. Howells Buys Cohn's "Screen Snapshots" For Foreign Distribution

Jack Cohn, producer of Screen Snapshots, announces that he has just sold all the foreign rights for this single reel bi-monthly feature to David P. Howells, who will handle the international distribution.

Screen Snapshots is made up of shots of stars at home and at their favorite sports; shows them at work in the studios; shows life about the studios; director and cameramen at work; building of sets, etc.

"I believe," said Mr. Howells, in commenting on the deal, "that the material in Screen Snapshots will be of world-wide interest. It is just the type of reel which foreigners have wanted. I am very glad to announce that I have secured the foreign rights from Mr. Cohn."

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## "Kiss Me Quick" In First Sunshine Comedy For Cook

After having built up a reputation as a creator of laughs on the vaudeville stages of London, Paris, Australia and America, Clyde Cook, the comedian who was a conspicuous figure at the New York Hippodrome last season, is to make his debut as a star of Fox Sunshine Comedies. "Kiss Me Quick" is the title of Mr. Cook's opening comedy, and it is said to provide him with unlimited opportunity to display his mirth-provoking antics.

Mr. Cook, who is an Australian by birth, having been born in New South Wales, started at the age of 12 on his stage career. Following successful engagements in Australia, Cook went to London. It required only a few weeks for him to demonstrate to the public there that he had unusual entertaining ability, it is said, and he was engaged to tour the vaudeville theatres in Britain. Then followed an engagement in Paris with the Folies Bergere; and later at the Alhambra Theatre, London.

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## Empire Will Open Soon

ROCK ISLAND, ILL.—J. C. May, manager of the new Empire theatre, Aledo, announces the opening of the remodeled house shortly.

### THRILLS FROM TWO NEW VITAGRAPH SERIALS

In the center is a dramatic scene from "The Veiled Mystery," which stars Antonio Moreno and Pauline Curley. At the right and left are glimpses of "Hidden Dangers," in which Joe Ryan and Jean Paige are featured.

# With the Procession in Los Angeles

*By Harry Hammond Beall*

Courtenay Foote, distinguished English actor, has been signed by Thomas H. Ince for a big role in a coming all-star production for which Louis Joseph Vance has written the story.

The Southern California Academy of Science is cooperating with W. E. Jones, manager of the Superba theatre, in the exploitation and presentation of "Shipwrecked Among Cannibals," the Laemmle-Alder views of the recent expedition to the South Seas.

C. O. D. Blanchfield, manager of The Coast Film brokerage company, has sold the American rights to "Neptune's Daughter" to Irving Lesser for distribution through First National Exchanges. Blanchfield is negotiating for the foreign distribution of the big marine spectacle.

"Bunty Pulls the Strings," phenomenally successful on the speaking stage, went into production this week at the Goldwyn studios as a motion picture with an all star cast. Reginald Barker will direct. Leatrice Joy, who won plaudits for her work in "The Miracle Man," will play the role of Bunty.

Phillip Kirby, author and war correspondent, has joined the Metro scenario staff. He arrived from New York a week ago and has spent all of every day and half of every night hunting a house.

Ben Turpin and Phyllis Haver acted as best man and bridesmaid for the wedding of William H. McGee and Miss Katherrine Krumm, held on the stage of the Victory theatre during the run of "Married Life." A local furniture house tied in with a gift of household goods. The stunt created widespread interest.

Malveen Polo, pretty young daughter of Eddie Polo, has been selected by Eric Von Stroheim to play a small but important role in "Foolish Wives," his forthcoming Universal feature.

Gladys Walton, lately added to Universal's list of prospective stars, has just finished "Pink Tights," a circus story in which she shared starring honors with Jack Perrin.

Through the assistance and instruction of Dr. H. R. M. Maddock, retired officer in the Indian British army, one of the few favored white men ever to see the nautch, the secret dance of India, performed, Ina Claire will reproduce it in the Metro picture, "Polly With a Past."

Jean Copeland, formerly of *Photoplay Magazine*, has been engaged by Arthur Zellner, Metro assistant chief director, to do special staff assignments in the scenario department of that company's New York studios. She has been combining special newspaper writing and motion picture publicity in Los Angeles.

Announcement is made of the appointment to the managership of the Butte, Mont., offices of the Universal's Northwest sales territory of A. W. Skoog. He succeeds Herman Lerch, who has been transferred to the San Francisco offices. For three years Mr. Skoog has been assistant manager of the Seattle office.

With the arrival of George Benoit, the premier camera man, at Hollywood recently, the work of "shooting" the new Mae Marsh Robertson-Cole special was begun. John G. Adolfi is directing. The film will be ready for autumn distribution.

Margaret Cullington, recently seen as Maggie in the "Bringing Up Father" series, has signed to co-star in the next Christie production.

Ray Smallwood, who directed Mme. Nazimova in "Madame Peacock," her latest Metro picture, is resting at Big Bear before beginning the cutting of the picture. Final editing will be personally handled by the director and star.

Browditch ("Smoke") Turner has been selected to enact the part of Argensola in the Metro production of "The Four Horsemen of the Apocalypse." Mr. Turner was for fifteen years on the legitimate stage and for two years has played exclusively with Bryant Washburn and Henry B. Walthall.

Edward Lowe, Jr. ,has become a member of the Metro scenario department. He has completed his first script, "The Passion Fruit," in which Mme. Doraldina will star.

Wyndham Standing, well known legitimate stage star, has contracted for a term of years in Metro productions exclusively. He is now playing the leading male role in Viola Dana's new picture, "Blackmail."

William Lawrence, who played with Mildred Harris Chaplin in "Habit," will play opposite Alice Lake in her new picture, "Body and Soul," now being filmed in Metro studios.

Edna Pennington, who has a leading role in "Mountain Madness," a Selznick publication, and who was severely injured in an automobile accident more than a month ago, has recovered and expects to be back at work soon.

Maurice Tourneur has signed Robert B. McIntyre to manage his Coast studio. McIntyre arrived in the West recently and promptly took charge. He has had a wide experience in theatrical and film circles, having been associated with William A. Brady in both stage and screen activities. He was with Goldwyn for the past year as production manager of the eastern plant.

## Mary Thurman to Star In Dwan Productions

Mary Thurman, school teacher, bathing beauty and leading lady, will blaze forth as a star in the Allan Dwan production, "In the Heart of a Fool," to be presented by Mayflower Photoplay Corporation, through First National Exhibitors Circuit, on September 6.

She also is featured in two more Dwan productions, "The Scoffer," scheduled for publication November 15, and "The Sin of Martha Queed," which probably will be shown in January.

## Maurice In the Lion's Den

Director Maurice Tourneur who is making a picture called "The Tiger Lady," at Universal City, Cal., uses real lions for his production, and to show them who is boss walks rights into their lighthousekeeping apartment.

# Appearing in Fox Pictures

Betty Ross Clarke, who appears opposite William Farnum in the big Fox special, "If I Were King."

## Shift Ann Forrest to Play in "Faith Healer"

A shift in casting at the Lasky studio results in Ann Forrest, who was scheduled to play a leading part in Cecil B. DeMille's current production, being assigned to the principal feminine role in George Melford's forthcoming production for Paramount, "The Faith Healer," while for Mr. DeMille's Paramount special another actress will be chosen to supply the vacancy.

After Mr. DeMille had started his production it was found that the part to be interpreted by Miss Forrest was shaping differently than had been originally conceived, while Mr. Melford, searching diligently for someone to play Rhoda Williams in his production could find no one as ideally suited to the part as Miss Forrest. So the transfer, it is figured, will be advantageous to all concerned. As Rhoda Miss Forrest will have some of the most difficult work of her career.

## Select Opening Feature By Checking Attendance

After delays due to material shortage and labor scarcity, the new Rialto theatre in Hamilton, Ohio, will be opened to the public on September 1. The new theatre is owned by Messrs. Broomhal and Schwalm, proprietors of the Jefferson and Grand theatres in Hamilton.

Charles Ray in "Forty-five Minutes from Broadway" will be opening attraction. From the time the new theatre was projected all star productions at both the Jefferson and Grand were checked for popularity as judged by the attendance. It was found that the comedian is the most popular of all the stars which have been shown.

## Fox Opens New Branch

Fox Film Corporation has opened a branch office at 125 West Broadway, Butte, Mont., its twenty-sixth branch office in the United States. It is in charge of Lawrence J. McGinley, former assistant manager at Seattle.

## Goldwyn Films Have Detroit First Runs

### Productions from Beach and Morris Stories to go to New York Later

The first showings of two Goldwyn pictures took place in Detroit on Sunday, August 8, when Rex Beach's "North Wind's Malice" opened at the Madison theatre and Gouverneur Morris' "Penalty" at the Adams. Both are scheduled for their New York showings at the Capitol theatre later in the season.

Quarter page ads were taken for both pictures in the Detroit papers and that with the exploitation campaigns brought out capacity audiences for the openings. The business kept up to Sunday's high water mark throughout the week.

Lon Chaney was featured as Blizzard, the man with a twisted soul and a crippled body in "The Penalty" in both advertising and publicity and the critics and public agreed that he gave a powerful, gripping performance that surpassed in tenseness and skill his remarkable acting of the "Frog" in "The Miracle Man."

Tom Santschi was featured in the campaign for "The North Wind's Malice," Rex Beach's pulsating story of the great North Country, and his performance was enthusiastically received.

## Rapf Denies Affiliation With Backer Corporation

Harry Rapf, supervisor of Selznick production during the absence of Myron Selznick, who is now touring Europe, denies the published statement that he has been engaged by George Backer Film Company to supervise a production being made with Vera Gordon as the star.

The production in question is being made by Chatham Picture Corporation at the Selznick Fort Lee studio, through an arrangement with Lewis J. Selznick, president of Selznick enterprises. It is understood that in the arrangement Mr. Selznick agreed to transfer the services of director Henry Kolker to the Chatham Corporation during the filming of the production. In this connection, Mr. Selznick also agreed, it is declared, to allow Mr. Rapf to supervise the making of the feature.

## Fine Arts Promises Picture Innovation

Fine Arts Pictures, Inc., through its president, M. W. Garsson, has purchased the picture rights for the new novel, "The Ways of Men," by Henry Morris.

Plans for its production are under way. The story, according to an announcement, is unique in theme and deals with a twentieth century problem which has never been touched upon in the history of motion pictures.

DEAD MEN TELL NO TALES

# Typhoons Bringing Summer Business

*Jacob Fabian, Well Known New Jersey Exhibitor, Installs Device to Keep Air Fresh and Cool in Theatres — Results In Attendance Equal Winter Months Despite Hot Waves*

JACOB FABIAN, well known New Jersey exhibitor who owns and operates several of the best theatres in Newark, Paterson, and Passaic, will tell you that the principal reason for his success as a theatre operator is due in no little part to his faithful attention to the wants and desires of his patrons.

Mr. Fabian knows from past experience that it is impossible to expect a good all year 'round business unless something unusual is offered patrons, and it is because of this fact he is continually on the lookout for improvements to his many houses; adding here and there some innovation to please and make his patrons happy. It was therefore not surprising when Mr. Fabian installed a Typhoon Cooling and Ventilating System in his Garden Theatre, Paterson, early in the summer.

### Garden Is Popular Theatre

The Garden is one of the most popular in Paterson containing 1,000 seats in the orchestra and 350 seats in the balcony. Considerable money was spent by Mr. Fabian in remodeling the house earlier in the year and the work was completed upon the installation of the Typhoons. To properly cool and ventilate the Garden required the installation of an eight foot Typhoon Twin set installed on the roof directly over the proscenium arch. These two huge Typhoons take the clean fresh air from high above the street and force it directly into the theatre through openings in the roof and ceiling.

The air in large quantities passes over the entire orchestra and out through the exit doors and other openings at the furthest end of the house. To take care of the balcony a second set of five foot Typhoons were installed on the roof directly over the first few rows of seats in the balcony.

### Changes Air Every Minute

The air from the Typhoons being forced over the entire balcony and out through openings in the rear wall. The secret of the Typhoon System lies in the fact, that while large quantities of air are forced into the theatre, because of the low velocity, there are no draughts. A complete change of atmosphere takes place in the Garden Theatre once every minute or sixty times an hour.

For ventilating purposes during the winter months, the Typhoons are reversed in their operation and run at lower speed thus drawing out the foul air instead of forcing the air in as is done for cooling purposes. Due in no small measure to the Typhoons, the summer business at the Garden Theatre has continued right along as well if not better than winter business and as a result Mr. Fabian is more than pleased.

## Pathe Camera Man Wins Gold Medal for Prowess In Los Angeles Contest

The first gold medal given by the National Cinematographic Society for master photography, has been awarded to Arthur Todd, cameraman for the Pathe-Brunton feature, "The Devil to Pay." Todd was voted the prize following a preview of "The Devil to Pay" in Los Angeles.

Several of the close-ups in this feature were photographed with a chemically treated lens of Todd's own invention. W. W. Roamer, president of the National Cinematographic Society, wrote to Todd:

"In informing you of this award we wish to congratulate you on your splendid photographic work in "The Devil to Pay," the picture upon which we based our decision. Almost every scene has striking lighting effects and registers with crystal clearness. I personally believe that no camera work as finished and artistic has yet been offered on the American screen."

Dead Men Tell No Tales

## Thrice Welcome

**BILLIE RHODES**
**In "Nobody's Girl," which marks her return to the screen after an absence of several months. It is the first feature published by Federated Exchanges.**

## *Local Labor Officials Will Fight Censorship*

Local and state officials of the American Federation of Labor are expressing a willingness to cooperate in every way possible in opposing passage of screen censorship legislation. This is in line with the action of the executive committee of the Federation at its recent conference in Atlantic City when a resolution was adopted urging producers to eliminate action in a picture which might antagonize labor and at the same time expressing opposition to both screen and press censorship.

HOW THE GARDEN THEATRE PATERSON, N. J., KEEPS COOL

**Left—View of pent house on roof of Jacob Fabian's theatre, where he recently installed two new sets of Typhoon twin fans. Centre—Entrance to the Garden theatre. Right—Interior of pent house showing Typhoon fans. The house seats 1,350.**

# Lloyd D. Willis Will Tour Country In Interests of National Pictures

Lloyd D. Willis, franchise manager of National Picture Theatres, Inc., of which Lewis J. Selznick is president, will start shortly on a tour of all the exchanges of Selznick Enterprises in the United States. Mr. Willis expects to be away from the home office for about a month.

The purpose of this trip is to discuss the development of National with many prominent exhibitors throughout the country and to inform Select salesmen and branch office managers of the recent achievements of National in the other territories.

### National Shows Progress

"National is making tremendous progress," said Mr. Willis. "The company's present franchise membership is eleven hundred and forty-two theatres, including the biggest and best in the United States. This is indeed a remarkable showing in view of the fact that the placing of franchises was not really under way until around the first of January of the present year.

"The combined rentals from National's present franchise membership under their percentage classifications more than pay the production cost of every picture released by National. New franchises are being placed at the rate of from seventy-five to one hundred a month. This result has been brought about principally through the optimism and energy of the company's president, Mr. Selznick, and through the fact that the National plan itself appeals strongly to intelligent exhibitors.

"The fact that National's pictures reach franchise members on a basis of cost and not upon a basis of exhibition value is one of the phases of National's cooperative plan which has appealed strongly to enlightened theatre owners who have been charged full exhibition value upon the pictures they buy from other companies.

### Now Owns Seven Pictures

"National at present owns seven big pictures, three of which have been released and four are ready for release. The company's production schedule for the twelve months beginning September 1 calls for sixteen specials and superspecials. In six of these Conway Tearle will star, as Mr. Selznick has signed him on a long-term contract to star exclusively in pictures for National. All of National's releases will be picturizations of successful stage plays or widely read stories by well-known authors, carefully cast to bring out the biggest possible box office value.

"In making a swing around the circle I shall place the facts of National squarely before every exhibitor who cares to listen. We feel that we have solved the exhibitor's problem in National, and judging by the company's growth the exhibitors think likewise."

EDWARD McWADE
Who has a prominent part in "Stop Thief," the new Goldwyn Production.

## Coast Offices Lead in Paramount Week Racing

The Pacific Coast exchanges of Famous Players-Lasky Corporation now loom up as possible winners of all three of the prizes, aggregating $6,000, in the National Paramount week sales contest, according to latest returns given out at the home office.

Inspired by the creditable showing made by the office under his jurisdiction, covering San Francisco, Los Angeles, Portland and Seattle, District Manager Herman Wobber has offered an extra prize of $1,000 in cash to be divided proportionately among any of the four exchanges landing places among the winners of the big contest. According to last minute returns, San Francisco is in the lead with Portland running a close second. Los Angeles, last year's winner, is third and Seattle is fifth.

## Begin Distribution of "White Rider" Mystery

Among the publications to be made in the next few days by independent distributors is "The White Rider," a five-reel mystery picture starring Joe Moore and Eileen Sedgwick. Milton C. Work of 130 West 46th street, New York City, has handled the sale of this picture.

"The White Rider" has a number of exploitation stunts, it is claimed, that can be put over at a slight expense but have a box office value of unmistakable worth. It is further announced that this same group of distributors who have booked "The White Rider" will obtain from time to time other new features that should make them strong factors in the independent field.

## Penny Acquires New House

AUBURN, IND., Aug. 24.—F. W. Penny, of Penny Brothers, Hammond and Columbia City, has purchased the Empire theatre on West Seventh street. It has a seating capacity of 200, but the new owner will enlarge it. Penny Brothers operate several Indiana theatres.

## Buys Back Wenona House

WENONA, ILL.—Ray Link, original owner of the Scope theatre, repurchased it recently from Harry Axline and is improving and altering it preparatory to reopening it soon.

Dead Men Tell No Tales

## A Jungle Flivver

Manilla Martain and Kamuela Searle towing in their favorite roadster in "The Son of Tarzan," a serial being made by National for David P. Howells.

## Goldwyn Adds Paul Bern To Staff of Directors

Paul Bern has been added to the staff of directors of Goldwyn Pictures Corporation, a contract having been given to him because of his success as a co-director with Carl Harbaugh of Rex Beach's forthcoming picturization of his novel, "The North Wind's Malice." He has co-directed Wallace Irwin's story, "Trimmed With Red," renamed for the films, "Help Yourself," with Hugo Ballin. His first connection with Goldwyn was as a cutter and editor of film in the New York studio. He was later in charge of the photographic section of the Craftsman Laboratories. For three years he was with Benjamin Chapin, producing and cutting "The Son of Democracy," Mr. Chapin's Lincoln picture.

## Empey's Picture Aids Southern Orphanage

Two hundred thousand dollars was added to the fund being raised to support a state orphanage in Ruston, La., by citizens of that city, as the result of a motion picture, "Just Orphans," made by Arthur Guy Empey especially to increase interest and subscriptions to the fund. Following its use as a part of the paid entertainments of the city the picture was used for a series of private showings, invitation affairs, and in each case resulted in subscriptions running into thousands.

# Encouraging Reports Are Given On Fox's "Bride 13" After Early Runs

## Exhibitor Declares That Interest in This Serial Increases With Every Episode—Is Producer's Initial Chapter Play Endeavor

Congratulations have come by wire and mail to William Fox upon the excellence of "Bride 13," the first serial to be produced by Fox Film Corporation.

The New York office of the company declares that the reports received following pre-release runs are encouraging, especial comment being given on the suspense and the general high quality of the chapter play.

### Sought First-Class Story

Mr. Fox explains that he had refrained hitherto from the making of a serial because he had not found material that met with his approval. He was of the opinion that the market was in need of a really first-class chapter story, but he decided he would not launch a serial campaign until he was certain his offerings struck an entirely new note. It was with this ideal that he set about the producing of "Bride 13."

The picture was entrusted to Richard Stanton, a director with a long line of screen achievements. For eight months he worked on the serial having the active cooperation of the Navy. When he completed his work he turned it over to Mr. Fox, saying:

"Here is your serial. It represents eight months of the hardest work I ever have done. It is natural for me to praise it, but I am confident that you will be enthusiastic when you see it on the screen."

### Producer Enthusiastic

The producer was enthusiastic when he looked at "Bride 13," and so were the branch managers from all over the United States, Canada, Europe and South America who attended the annual convention in May. At that convention the first five of the fifteen episodes were screened.

The branch managers returned to their exchanges and proceeded to show the serial to exhibitors. Then was started a stream of commendatory messages from theatre managers who declared Mr. Fox had achieved a notable thing. Big theatres that never had used serials became interested, it is said, and contracts began to flow into the branch offices.

One exhibitor who recently visited the New York home office and viewed the serial said:

"To my surprise I found each episode increasingly interesting. It had been planned to show me only five episodes but I insisted on seeing the entire fifteen, and I assure you I was keyed up to the final fade-out."

### Has Historic Value

Aside from the natural interest in the operations of the Navy in "Bride 13," it is said to have great historic value. Every American schoolboy has felt a thrill of patriotic pride on learning that chapter in the naval history of this country in which is described Decatur's brilliant and decisive operation against the navies of the Barbary states which so long had protected the pirates of Tripoli and Algiers. Of this same breed are the pirates who figure in "Bride 13" as abductors for ransom of the daughters of rich and distinguished citizens of the United States. What eventually happens to the pirates seems like an up-to-date edition of Decatur's exploits.

In the picture, when the U. S. destroyers have compelled the pirates to quit their stolen submarine with the captive brides, and they have been placed in irons aboard the yacht bearing the ransom and the rescued girls, a young naval aviator is given command of the yacht with orders to act in his discretion as an officer. Thereupon the destroyers depart.

### Action of Play

By this time the yacht has reached mid-ocean. The Navy officer knows a cruiser with a strong party of marines is at Tangiers. His own bride is among those who have been taken from the captured pirates. He yearns to see the pirates punished, and is inspired by a recollection of what Decatur accomplished a hundred years ago. So he sends the yacht toward Tangiers. The outcome fully justifies his course.

This incident is typical of the serial. Throughout the fifteen episodes it teaches the finest lessons of courage, love of country and devotion to the best qualities esteemed by upright men and women. Besides its appeal to the romantic side of youngsters, "Bride 13" is distinctly of cultural value, as has been pointed out by educators who have attended private screenings of the picture.

## Remodeling in Paxton

PAXTON, ILL.—Tripling its present seating capacity is the plan of the remodeling recently begun on the Majestic. Alcru Theatre Company has taken a ten year lease on the building, and the owners, Hunt and Sullivan, are making the $10,000 improvements. The company owns four Central Illinois playhouses.

# Dead Men Tell No Tales

## Arbuckle Has Good Cast For "Brewster's Millions"

Roscoe (Fatty) Arbuckle has been supplied with an exceptional cast for "Brewster's Millions," his new starring vehicle to be published by Paramount. Joseph Henabery is directing and Walter Woods wrote the scenario. Richard Johnson was assistant director and Karl Brown was cameraman.

Betty Ross Clark is leading woman for Mr. Arbuckle. She was also his lead in "The Traveling Salesman." James Corrigan plays Ingraham and Fred Huntley does Grandfather Brewster. Jean Acker is Barbara Drew and Mr. Drew is interpreted by Charles Ogle. Neely Edwards is cast as McLeod. Others in the cast are Miss Skinner, William Boyd, Parker McConnell, L. J. McCarthy and John McFarland.

## Star J. Frank Glendon in "Roman Candles" Feature

A formidable array of talent has been engaged by Master Pictures, Inc., to support J. Frank Glendon in "Roman Candles," his first starring vehicle for the new company.

In the leading female role is Phalba Morgan, a newcomer to the screen. Others in the cast are Jack Pratt, Hector Sarn, Sydney D'Albrook, Mechtilde Price, Lola Smith, William Connant, Jack Waldermeyer and Teddy, the canine who materialy adds to any picture in which he appears. "Roman Candles" will be published about October 1.

A COUNTRY HOTEL "BELL HOP" IN ACTION

Scene from new Ince-Selznick Special, "Red Foam," in which Ralph Ince plays the star role, with Zena Keefe as his leading lady. Mr. Ince also directed.

# Reading The Ouija Board

With J. B.

New York City, Aug. 23, 1920.

Director R. William Neill is now cutting and assembling the seventh of Constance Talmadge's First National pictures "Good Reference," by E. J. Rath, adapted to the screen by Dorothy Farnum. At present the story is running in the *All-Story Magazine*. Vincent Coleman will be seen opposite Miss Talmadge and others who have important roles are Ned A. Sparks, Nellie Parker Spaulding, Mona Lisa, Mathew L. Betz, Arnold Lucy and Dorothy Walters.

* * *

There will be plenty of thrills in Dorothy Gish's new picture "Up In the Air With Jane" which will be released in the late autumn. Her leading man, James Bennie, was a Captain in the Royal Flying Corps, a bunkie of the late Captain Vernon Castle and saw two years service in the great war —a year overseas and a year as instructor on this side of the water. "Up In the Air With Jane" which was recently completed in the Mamaroneck studios was written by Mrs. Chet Withey, wife of the well known director.

* * *

Harry Leonhardt expects to leave for California via the Panama Canal in the fall. Among other things Harry is one of the "reel" masters of the rod and almost any day that he is on the Atlantic or the Pacific he can be seen holding the pole over the side of a kiac or a punt. On the Pacific coast he is one of the best landers of three hundred and four hundred tunas but the sport is becoming a bit tame and Harry has an eye to larger piscatorial prizes. For this reason he is returning via the canal with the idea that he may be able to troll through the locks and land a few terrapin and "dingbats." The captain of the Pacific liner had best keep an eye on Harry on the way up the coast for on more than one occasion it is said he has put a hook on the log line of a ship and trolled for gushing whales and "anti-faligistines."

* * *

Mitchell Lewis arrived in New York from the coast on Thursday, Aug. 19, and is staying at the Claridge. "Mitch" expects to be in New York for about a month at which time he will return to California. It's a long time since Mitchell Lewis visited in the East and he is spending most of his time renewing old acquaintances along the Rialto.

* * *

Edmund C. Granger, Eastern representative for King Vidor while playing poker with a friend the other night won fifty-six cents and just as the game came to an end the door bell clanged and the cards were hastily thrust under the table. However, it wasn't a cop, but a laundry man, who demanded fifty-five cents on the week's wash. The friend was out of funds and Edmund had to disgorge all but a penny of his ill gotten gains. He is now wondering whether it was worth while to sit up all night to earn lunch money and then have it all taken away from him or not. The change won't even be good at the automat.

* * *

'Tis the first time in the history of pictures that one producer praised the methods of another in advertising copy. Fred Warren did this in his last week's advertising for the Associated Producers and it was a great compliment to William Fox. Every one is wondering just what the idea is, but that's part of the cinema chess game, and there is a master of the game to be reckoned with in Fred Warren.

* * *

M. Lowell Cash, advertising and publicity manager for the Arrow Films, has resigned his post effective Sept. 4. Among his friends Mr. Cash is known as "Reddy" and he has a host of friends and admirers about the town.

DEAD MEN TELL NO TALES

## Paramount Plans Poster Teaser Title Campaign

Preparation of a teaser poster campaign on Paramount productions for the coming year, which will mark an advanced step in exploiting motion picture exhibitions, will be conducted by Famous Players-Lasky Corporation, according to announcement recently made by that organization.

Under the direction of Jerome Beatty, director of publicity and advertising and Claud Saunders, exploitation manager.

A poster teaser exploitation is aimed to benefit exhibitors in every part of the country as a new and unique way of arousing curiosity through the title of a production. The service is expected to be of added advantage to exhibitors situated in localities where newspaper cooperation is practically negligible.

Planting the title will be the foremost fuction of the campaign. Posters have been drawn with the view of arresting attention by their bold letters, curious epigrams and "teaser" captions aided by vivid colors.

## Goldwyn Offers Rinehart Story With Young Landis

Prints of the latest Goldwyn-Rex Beach Eminent Authors' Production, "It's a Great Life," a picturization of Mary Roberts Rinehart's story of boy life at a "prep" school, called "The Empire Builders," are now in all twenty-two of the Goldwyn branch exchanges ready to be shown to exhibitors. The first public showing will be given at the Capitol theatre, New York, on August 29.

The principal role is entrusted to Cullen Landis. Others in the cast are Molly Malone and Clara Horton, Howard Ralston, Otto Hoffman, Tom Persse, Ralph Bushman and John Lince.

## Cohen's Statement

(*Continued from page 58*)

**producer other than Famous Players-Lasky Corporation and Realart, and there is no foundation for the current rumor that he intended to force a booking arrangement upon the exhibitor of the South.**

* * *

Mr. Lynch wants it to be known he agrees with Mr. Zukor that the good-will of the exhibitors is the most necessary part of his business, and that it is his endeavor to build up that good-will and that if any complaint of an independent exhibitor not affiliated, directly or indirectly, with any producing company is brought to his attention through the proper channels of the Motion Picture Theatre Owners of America, he will immediately give the same his personal attention and adjust it to the satisfaction of all concerned.

Mr. Lynch wants to emphasize that he will resent in a most drastic way any interference with any independent exhibitor by any other distributor or producer, directly or indirectly, who threatens the independent exhibitor, and he will not permit any of his representatives to employ in any way a threat or intimidate any exhibitor in order to sell or dispose of his holdings.

**Mr. Zukor emphatically stated to the committee and gave it as his personal pledge that if any exhibitor who has disposed of his theatre through coercion or through intimidation or by threats of any of his representatives or of his organization or his associates, he will immediately arrange for the return of his theatre to the exhibitor if the proof is submitted to the committee representing the Motion Picture Theatre Owners of America.**

* * *

The committee is anxious to make the conditions for the ensuing year one that will give every producer of film a fair showing based entirely on the merit of the production and its box office value. This organization is neither a selling force nor an auxiliary to the selling force of any producing company, and it wants the country at large to know that it will indeed be delighted if it can complete the arrangements that have already been entered into between the Famous Players-Lasky Corporation to settle the dispute which arose at the Cleveland convention, so that the exhibitor may have a complete choice not alone of this company's productions, but of other companies who are willing to deal fairly and squarely with the members of this organization.

The committee also called to see Mr. Samuel Goldwyn, president of the Goldwyn Pictures Corporation, where they were received with every courtesy and obtained the personal assurance of Mr. Goldwyn that the counsel for his company would meet with the counsel of the Motion Picture Theatre Owners of America for the purpose of drawing up a more equitable film contract, and that his company would not use taxable music in compiling their cue sheets.

The same promise was made by Mr. Lewis J. Selznick, president of Selznick Pictures.

## Plans Second Theatre

IRON MOUNTAIN, MICH.—Martin Thomas, manager of the Colonial, will build another similar theatre here, with larger seating capacity and modern equipment. Construction will start soon.

# "What the Picture Did For Me"

VERDICTS ON FILMS IN LANGUAGE OF EXHIBITOR

*Copyright, 1919*

**You are especially invited to contribute regularly to this department. It is a co-operative service FOR THE BENEFIT OF EXHIBITORS. TELL US WHAT THE PICTURE DID FOR YOU and read in the HERALD every week what the picture did for the other fellow, thereby getting the only possible guide to box office values. Address "What The Picture Did For Me," EXHIBITORS HERALD, 417 S. Dearborn St., Chicago.**

## First National

**Don't Ever Marry,** a Marshall Neilan production.—Good comedy. Title is good drawing card.—L. M. Kuhns, Gibson Theatre, Gibson, N. M.—Mining camp patronage.

**In Old Kentucky,** with Anita Stewart. —A great picture. Two days to big business and pleased them all.—Peter Krauth, Denison theatre, Denison, Ia.—Neighborhood patronage.

**The River's End,** a Marshall Neilan production.—A good picture but not as good as it was cracked up to be. It lacked pep, dash and go and was not near as entertaining as **Back to God's Country.**—Harold Daspit, Atherton theatre, Kentwood, Ia.—Neighhborhood patronage.

**In Old Kentucky,** with Anita Stewart. —Did a good business with this picture during a Wild West Rodeo.—Moseley & Ekman, Strand theatre, Toyah, Tex.—General patronage.

**The Midnight Romance,** with Anita Stewart.—The first Anita Stewart picture here. Drew fair crowd and pleased all.—Bert Norton, Kozy theatre, Eureka, Ill.—Neighborhood patronage.

**The Woman Gives,** with Norma Talmadge.—The only thing we could see good about this picture was Talmadge. There was nothing to the story.—M. F. Weathers, Liberty theatre, Ft. Scott, Kans.—Neighborhood patronage.

**Heart O' the Hills,** with Mary Pickford.—Mary Pickford always fills my house, but this is an exceptionally good one.—N. E. Leigh, Liberty theatre, Parma, Idaho.—Neighborhood patronage.

**The Woman Gives,** with Norma Talmadge.—Another case that proves that a good book does not always make a good photoplay. However, Miss Talmadge's acting is excellent. Contains many "fuzzy type" close-ups supposed to be artistic. Nine out of every ten will say the projector is out of focus.—T. C. Shipley, Essaness theatre, Rushville, Nebr.—Small town patronage.

**In Wrong,** with Jack Pickford.—Fair. Pickford poor card here.—S. J. Osika, Burley theatre, Burley, Idaho.—General patronage.

**Heart o' the Hills, with Mary Pickford.** —To S. R. O. first night and good business second night.—Peter Krauth, Denison theatre, Denison, Ia.—Neighborhood patronage.

**Human Desire,** with Anita Stewart.—Rather afraid of this one, but turned out to be an A-1 picture. Anita has made many friends with this series.—J. A. Burgum, Arthur Movie theatre, Arthur, N. D.—Neighborhood patronage.

**Yes or No,** with Norma Talmadge.—A very good picture with Norma a much better looking actress with black hair than light. The picture however loses in value due to the Victor advertising ending. The supporting cast fair with exception of younger sister who did wonderful.—R. R. Booth, Paramount theatre, Nebraska City, Nebr.

**Burglar by Proxy,** with Jack Pickford. —Patrons pleased. A very good comedy-drama crook story. Hits the spot.—E. E. Bonham, Bonham theatre, Prairie du Sac, Wis.—Neighborhood patronage.

**In Old Kentucky,** with Anita Stewart. —Good. Boost it big. Best of the Anita Stewart series. Cleaned up for us on a "110 degree in the shade" day.—S. L. Stokes, Princess theatre, Baird, Tex.—Neighborhood patronage.

**The Beauty Market,** with Katherine MacDonald.—Nothing to rave over. Production nothing. MacDonald nice looking. That's all that can be said for the subject.—Hackett & Kruass, Hackett's theatre, Port Gibson, Miss.—Neighborhood patronage.

**Daddy Long Legs,** with Mary Pickford.—Drew big house. All seemed pleased.—Fahrney & Elson, Electric theatre, Curtis, Nebr.

**The Thunderbolt,** with Katherine MacDonald.—This is a good drawing card. Pleased, but is not a picture for children.—Harvey G. Thorpe, New Grand theatre, Crosby, Minn.—Neighborhood patronage.

**Bill Apperson's Boy,** with Jack Pickford.—A good program feature. Far better than many. We did well on it. —C. Hales, Lyric theatre, Orange City, Ia.—Neighborhood patronage.

## Fox

**The Joyous Troublemakers,** with William Farnum.—Went over big with good crowd and everybody satisfied. Can't go wrong on this one, as it is one of Farnum's best.—H. C. Wood, Lyric theatre, Frankton, Ind.—Neighborhood patronage.

**Should a Husband Forgive?** with Miriam Cooper.—A real special that you can boost. Raise your prices, and send them away talking about it. Something doing all the way through and splendid acting. Race scenes very exciting.—Harold Daspit, Atherton theatre, Kentwood, La.—Neighborhood patronage.

**The Daredevil,** with Tom Mix.—One can't go wrong on the picture. Plenty of action.—J. T. Williams, Cozy theatre, Checotah, Okla.—Neighborhood patronage.

**The Orphan,** with William Farnum.—Very good picture, and drew a large house. Gave satisfaction. — Peter Krauth, Denison theatre, Denison, Ia.—Neighborhood patronage.

**Her Elephant Man,** with Shirley Mason.—A good picture. Pleased all.—

MILDRED HARRIS CHAPLIN'S NEW PRODUCTION

Scene from "Old Dad," Louis B. Mayer's forthcoming production for First National. Miss Harris has the role of Daphne Bretton. Myrtle Stedman, John Sainpolis and Irving Cummings have important roles.

**THE LAST OF THE DUANES, with William Farnum. —Exhibitors, book this. It's positively a knockout and a real puller. One of the best Westerns we ever have run. Raise your admissions.—H. A. Larson, Majestic theatre, Oakland, Neb.**

R. J. Cooper, Opera House, Kirbyville, Tex.—Neighborhood patronage.

**The Lost Princess,** with Elinor Fair and Albert Ray.—Nothing much to this. These stars fail to draw for us.—Teufel & Pfetcher, Isis theatre, Roseville, Ill.—General patronage.

**Twins of Suffering Creek,** with William Russell.—No kicks on this picture. —A. W. Jordan, Jenkins theatre, Jenkins, Ky.—Neighborhood patronage.

**The Devil's Riddle,** with Gladys Brockwell.—A Saturday night audience liked this one. Nothing to rave over, but satisfies.—C. T. Metcalf, Opera House, Greenfield, Ill.—Small town patronage.

**Molly and I,** with Shirley Mason.—Fine. A little spicy, but yet a clean picture. Everyone had a good word for this one.—Rae Pecock, Mystic, Stafford, Kans.

**Evangeline,** with Miriam Cooper.—Picture draws by the name only. Longfellow would turn over in his grave if he knew such an inconsistent portrayal of this sublime drama was being shown. —Elam & Bradburry, Princess theatre, Winnsboro, La.—General patronage.

**The Shark,** with George Walsh.—Picture good. Fox service gives good satisfaction.—L. A. Hasse, Majestic theatre, Mauston, Wis.

**Molly and I,** with Shirley Mason.—A nice little comedy picture, and pleased. Business fair.—Peter Krauth, Denison theatre, Denison, Ia. — Neighborhood patronage.

**Evangeline,** with Miriam Cooper.—This picture is splendidly produced. Play it with the help of your public schools. —A. C. Mercier, Electric theatre, Perryville, Mo.—Neighborhood patronage.

Speaking of hose, which kind do you prefer, the common or garden variety, or the kind Mary Miles Minter, the Realart star, wears?

**The Daredevil,** with Tom Mix.—Drew extra good crowd and was up to expectations of everybody. Mix always makes good for me.—H. C. Wood, Lyric theatre, Frankton, Ind.—Neighborhood patronage.

**Pitfalls of a Big City,** with Gladys Brockwell.—Good picture, to good business.—H. B. Axline, Scope theatre, Wenona, Ill.—Small town patronage.

**Desert Love,** with Tom Mix.—Good picture to fair business.—Rae Peacock, Mystic theatre, Stafford, Kans.—Neighborhood patronage.

## Goldwyn

**Jubilo,** with Will Rogers.—One of the very best comedy-dramas that we ever ran. It can't help but please.—G. N. Armstrong, Y. M. C. A. theatre, Rose Lake, Idaho.

**The Strange Boarder,** with Will Rogers.—Star getting to be better drawing card every day. His original character work is well liked. This vehicle of his is not to be compared with **Jubilo.**—Bert Goldman, New Princess theatre, St. Paul, Minn.

**The Little Shepherd of Kingdom Come,** with Jack Pickford. — Satisfied our patrons at extra admission.—A. W. Jordan, Jenkins theatre, Jenkins, Ky.—Neighborhood patronage.

**The Paliser Case,** with Pauline Frederick.—A mystery story. Good, but have seen her in better pictures. Big drawing with us.—Hackett & Krauss, Hackett's theatre, Port Gibson, Miss.—Neighborhood patronage.

**The Misfit Earl,** with Louis Bennison. This is an unusually good comedy-drama and will be appreciated by average audience, unless they are looking for the so-called high class production.—W. C. Cleeton, Gem theatre, Higbee, Mo.—Neighborhood patronage.

**JES' CALL ME JIM, with Will Rogers.—Book this one and play it as a special. Tickled everyone at advanced prices for two days. If you want your patrons to call you blessed, give them this one. Can't say too much about it.—C. Welstead, Garden theatre, LaJolla, Cal.**

**Duds,** with Tom Moore.—Consider this best Tom Moore picture to date. The story is a very clever mystery, and excellently told. Don't miss this.—W. H. Creal, Suburban theatre, Omaha, Nebr.—Neighborhood patronage.

**Jubilo,** with Will Rogers.—With the showing of this picture we have gained for ourselves a star that will pull them in.—Moseley & Ekman, Rialto theatre, Midland, Tex.—Neighborhood patronage.

**The Street Called Straight,** with a special cast.—Production good, but the name failed to draw.—Pfeiffer Bros., Opera House, Kenton, O.—General patronage.

## Hallmark

**The Follies Girl,** with Olive Thomas. —A very good picture that will amuse and please.—Harold Daspit, Atherton theatre, Kentwood, La.—Neighborhood patronage.

**The Hand at the Window,** with Margery Wilson.—Was a good picture. Well liked.—W. H. Gilfillan, Lotus theatre,

**SHIRLEY MASON**
**Fox star who climbed into nation-wide popularity over night, in a scene from "Merely Mary Ann."**

Red Lake Falls, Minn.—Neighborhood patronage.

**Hell's Hinges,** with William S. Hart. —The best Hart picture we ever ran. Although a re-issue, it is better than his Paramount pictures.—R. Ross Riley, Wigwam theatre, Oberlin, Kans.—Small town patronage.

**Prudence on Broadway,** with Olive Thomas.—A good picture.—Harold Daspit, Atherton theatre, Kentwood, La.—Neighborhood patronage.

**The Children in the House,** with Norma Talmadge.—Good story. Don't pay to show these old reissues.—W. H. Gilfillan, Red Lake Falls, Minn.—Neighborhood patronage.

**The Pinch Hitter,** with Charles Ray.—A re-issue, but a plumb good one.—Rae Peacock, Mystic theatre, Stafford, Kans.

## Hodkinson

**King Spruce,** with Mitchell Lewis.—Good for box office and pleased all. The kind of pictures for summer tonic.—R. R. Booth, Paramount theatre, Nebraska City, Nebr.

**Cynthia-of-the-Minute,** with Leah Baird.—A well directed picture, and a good one. Miss Baird very beautiful. Book this.—Hackett & Krauss, Hackett's theatre, Port Gibson, Miss. — Neighborhood patronage.

**Desert Gold,** with E. K. Lincoln.—Patrons said the best they had seen for a long time. Wish we could get more of this kind.—Charles Perrizo, Lyric theatre, Cass Lake, Minn.—Transient patronage.

**Desert Gold,** with E. K. Lincoln.—Good. Drew extra good business at advanced admission, and had lots of good comments on it. Subtitles were dark.—C. A. Spainhour, Auditorium theatre, Greensburg, Kans.—Small town patronage.

**Riders of the Dawn,** with Roy Stewart. —A wonderful production, but the advertising paper did not do the picture justice. Lost money.—R. R. Booth, Paramount theatre, Nebraska City, Nebr.

## Metro

**Burning Daylight,** with Mitchell Lewis.—Great. Give us more like this. Lewis is a typical London character. Metro gets better with each picture.—Paul L. Shaw, Wonderland theatre, Clinton, Ind.—General patronage.

**Stronger Than Death,** with Nazimova. —A Metro classic. Pleased everybody, for here the splendid actress is seen at her very best. No mistakes will be made in featuring this show.—George B. Elam, Princess theatre, Winnsboro, La.

**The Best of Luck,** with a special cast. —A very fine program picture. Lots of pep and action.—M. F. Weathers, Liberty theatre, Ft. Scott, Kans.—Neighborhood patronage.

**Fair and Warmer, Lombardi, Ltd., Please Get Married.**—Didn't draw well, but ran them under considerable handicap.—J. W. Lumpkin, Cupid theatre, Miles, Tex.—Neighborhood patronage.

**The Walk-Offs,** with May Allison.—A very good feature, and satisfied. Not a special. Play it at regular prices, and advertise it well. You'll get a house full.—C. Hales, Rivoli theatre, Alton, Ia. —Neighborhood patronage.

**Full of Pep,** with Hale Hamilton,—Good comedy.—S. I. Haney, Liberty, theatre, Des Moines, N. M.—Small town patronage.

**Fair and Warmer,** with May Allison. —One of the best on the market.—Grafton Nutter, Royal theatre, Republic, Kans.—Farmer patronage.

## Paramount

**False Faces,** with Henry B. Walthall. —A very good picture of its kind, but not as good as **The Lone Wolf.** Men will like it better than ladies.—Harold Daspit, Atherton theatre, Kentwood, La.—Neighborhood patronage.

**The Roaring Road,** with Wallace Reid. —A dandy comedy-drama with just enough thrills to make it snappy. Very good drawing card.—W. H. Creal, Suburban theatre, Omaha, Nebr.—Neighborhood patronage.

**The Love Burglar,** with Wallace Reid. —Good picture. Reid well liked here. Played this with Sennett comedy, **Little Widow.** Comedy no good.—C. E. Belden, Midway theatre, Mogollon, N. M. —Mining patronage.

**You're Fired,** with Wallace Reid.—Good. Reid draws well. Big business. —George Owens, Opera House, Standard, Ky.—Neighborhood patronage.

**An Adventure in Hearts,** with Robert Warwick. — Average program picture. Drew extra large crowd. Chaplin in **The Pawnshop** on same bill. — Merle Rhoda, Palace Theatre, Royalton, Minn. —Small town patronage.

**Arizona,** with Douglas Fairbanks.—Our audience thoroughly enjoyed this Fairbanks subject. Seems as though Doug has not lost friends as has Mary. Despite extreme hot weather, a carnival, and strong feature at opposition house, we had capacity houses. All seemed pleased.—Harry M. Palmer, Liberty theatre, Washington, Ind. — Neighborhood patronage.

**Love Insurance,** with Bryant Washburn.—Very good picture. Washburn well liked here. Good business.—C. E. Belden, Midway theatre, Mogollon, N. M.—Mining camp patronage.

**The Make Believe Wife,** with Billie Burke.—A good feature. Everyone liked it.—W. L. Hamilton, Mazda theatre, Alden, Kans.—Small town patronage.

**Crooked Straight,** with Charles Ray.—Ray slipped on this one, but at that it will please.—Leo Peterson, Iris theatre, Belle Fourche, S. D.

**A Sporting Chance,** with Ethel Clayton.—Extra good picture. Good business.—C. E. Belden, Midway theatre, Mogollon, N. M.—Mining camp patronage.

**April Folly,** with Marion Davies.—A fairly interesting picture. Well produced. Star not drawing. Attendance below average.—Elks Theatre Co., Elks theatre, Prescott, Ariz.—General patronage.

**An Adventure in Hearts,** with Robert Warwick.—A very fine picture. Very cleverly produced and acted. Warwick a good actor, but not a good drawing card.—W. H. Creal, Suburban theatre, Omaha, Nebr.—Neighborhood patronage.

**Extravagance,** with Dorothy Dalton.—Patrons walked out on this one.—Ray Peacock, Mystic theatre, Stafford, Kans.

**What's Your Husband Doing?** with Douglas MacLean and Doris May.—Excellent picture.—L. M. Kuhns, Gibson theatre, Gibson, N. M.—Mining camp patronage.

**Bill Henry,** with Charles Ray.—A very good Ray picture. One continuous laugh, and pleased everyone.—W. H. Creal, Suburban theatre, Omaha, Nebr. —Neighborhood patronage.

**Crooked Straight,** with Charles Ray. —Ray is a favorite here, but this is the poorest production ever for him.—Giacoma Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

**A Very Good Young Man,** with Bryant Washburn. — Good comedy. Washburn always good. Good business. —C. E. Belden, Midway theatre, Mogollon, N. M.—Mining camp patronage.

## Pathe

**Passers-By,** a Blackton production.—Here is a picture that is a credit to star, cast, and director. We booked this picture the day we ran it, and word-of-mouth advertising brought us a good house the second day. An excellent picture.—H. V. Friedrich, Majestic theatre, Sheboygan, Wis.—Downtown patronage.

**Dollar for Dollar,** with Frank Keenan. —Fine picture. Keenan a great actor.—M. F. Weathers, Liberty theatre, Ft. Scott, Kans.—Neighboring patronage.

**The Moonshine Trail,** with Robert Gordon and Sylvia Breamer.—Our patrons almost demanded their money back. Title good for mountain towns, but will not satisfy. — A. W. Jordan, Jenkins theatre, Jenkins, Ky.—Neighborhood patronage.

**The Deadlier Sex,** with Blanche Sweet. —Very good with good business for one day, fair the second. This was much better than expected. Miss Sweet a good drawing card.—Mrs. J. A. Dostal, Ideal theatre, Omaha, Nebr.—Neighborhood patronage.

**Twin Pawns,** with Mae Murray.—A fine program picture.—N. Foster, Elite theatre, Otsego, Mich.—Neighborhood patronage.

**The World Aflame,** with Frank Keenan.—This was one of the best of all of the good Keenan pictures, and pleased everybody.—George B. Elam, Princess theatre, Winnsboro, La.

**Fighting Cressey,** with Blanche Sweet. —Most pictures made in California of Kentucky mountain folks are ridiculous. —A. W. Jordan, Jenkins theatre, Ky.—Neighborhood patronage.

**Rio Grande,** with a special cast.—A typcial drama of border life that drew well and generally pleased large audiences.—H. V. Friedrich, Majestic theatre, Sheboygan, Wis.—Downtown patronage.

**Dolly's Vacation,** with Baby Marie Osborne.—Fair picture. Without the darky boy it wouldn't amount to much. He is fine. Fair business.—C. E. Belden, Midway theatre, Mogollon, N. M.—Mining camp patronage.

**In Walked Mary,** with June Caprice. —Dandy little picture.—M. F. Weathers, Liberty theatre, Ft. Scott, Kans.—Neighborhood patronage.

**Impossible Catherine,** with Virginia Pearson.—Very ordinary picture.—Edwin Behrndt, Idle Hour theatre, Kasson, Minn.—Neighborhood patronage.

### HALE THE CONQUERING HERO COMES

William Russell in a scene from "A Live-Wire Hick," an American Film Company production

## Realart

**A Cumberland Romance,** with Mary Miles Minter.—One of the best pictures we have run. Good business.—George Owens, Opera House, Stanford, Ky.—Neighborhood patronage.

**A Dark Lantern,** with Alice Brady.—Not up to the Realart standard, but will get by as a program offering.—Harvey G. Thorpe, New Grand theatre, Crosby, Minn.—Mining camp patronage.

**Nurse Marjorie,** with Mary Miles Minter.—A good picture. This star always pulls in Realart pictures.—C. Welstead, Garden theatre, La Jolla, Cal.—Family patronage.

**Miss Hobbs,** with Wanda Hawley.—This picture highly pleased all who saw it. Miss Hawley beautiful to look at and Harrison Ford above reproach. Scenery wonderful, and direction perfect. A regular "sweet" picture.—Mrs. J. A. Dostal, Ideal theatre, Omaha, Nebr.—Neighborhood patronage.

**Erstwhile Susan,** with Constance Binney.—Extra good. Star pleased everyone. All Realarts are good. Fair business.—George Owens, Opera House, Stanford, Ky.—Neighborhood patronage.

**A Dark Lantern,** with Alice Brady.—Despite some bad comments in the EXHIBITORS HERALD we considered the picture very good.—Hardin Ent. Co, Odeon theatre, Hardin, Mo.—General patronage.

**Erstwhile Susan,** with Constance Binney.—Very good. Crowd small due to hot weather. Look for better business with this star.—Merle Rhoda, Palace Theatre, Royalton, Minn.—Small town patronage.

**Jenny Be Good,** with Mary Miles Minter.—Another **Judy of Rogues Harbor,** only it made us more money. Big, tremendous drawing card, and Minter will be the biggest bet in the business. Splendidly directed, and cast well chosen. The interior scenes were splendid with not a fault against them.—Mrs. J. A. Dostal, Ideal theatre, Omaha, Nebr.—Neighborhood patronage.

## Robertson-Cole

**The Wonder Man,** with Georges Carpentier.—A high class production that drew very well in the face of such opposition as DeMille's **"Why Change Your Wife?"** due to the star's unusual popularity at the present time. Everyone pleased—H. V. Friedrich, Majestic theatre, Sheboygan, Wis.—Downtown patronage.

**The Heart of Twenty,** with ZaSu Pitts.—Fairly good program picture to very poor business.—John Hafner, Princess theatre, Donora, Pa.—Neighborhood patronage.

**In Search of Arcady,** with Billy Rhodes.—This is not worth showing. No story, plot or anything to it. Billy Rhodes not much of a star.—Mrs. James Webb, Cozy theatre, Union, Ore.—Small town patronage.

**The White Dove,** with H. B. Warner.—This was good, and H. B. Warner a real actor. He is a good bet for us. Liked by both classes of people. Poor business due to extreme heat for the two days.—Mrs. J. A. Dostal, Ideal theatre, Omaha, Nebr.—Neighborhood patronage.

**Kitty Kelly, M. D.,** with Bessie Barriscale.—Miss Barriscale is a new star with us and if all her pictures are as good as this she will get the money for us.—Hackett & Krauss, Hackett's theatre, Port Gibson, Miss.—Neighborhood patronage.

**Life's a Funny Proposition,** with William Desmond.—A very enjoyable comedy. No one walked out on this.—Frank Allen, Rose theatre, Byron, Ill.—Small town patronage.

**Haunting Shadows,** with H. B. Warner.—Drew well on account of being taken from popular book "House of a Thousand Candles." First time we have run Warner and everyone satisfied.—T. C. Shipley, Essaness theatre, Rushville, Nebr.—Small town patronage.

**The Notorious Mrs. Sands,** with Bessie Barriscale.—A good picture, but Barriscale pictures are all alike, and my patrons are howling.—Paul L. Shaw, Wonderland theatre, Clinton, Ind.—General patronage.

**The Woman Who Understood,** with Bessie Barriscale.—This picture well directed. Good story. Barriscale fine. Drew well. Should satisfy 98%. Don't be afraid of this one.—O. R. Haus, Scenic theatre, Hastings, Minn.—Small town patronage.

## Select

**The Shadow of Rosalie Byrnes.**—Average picture. My patrons seem to like the star.—W. C. Uglow, Crystal theatre, Burlington, Wis.—General patronage.

**MAX LINDER**

**The noted French comedian, who has just completed his first independent five-reel American-made comedy, entitled "Seven Years' Bad Luck," at Maurice Tourneur's studio, Universal City, Cal.**

**The Man Who Lost Himself,** with William Faversham.—One of the very best pictures ever shown at our theatre. Biggest mouth to mouth advertising picture on the market today. Big business two days in spite of torrid heat. William Faversham has a very big future. New stars with picture of this type will bring the film to a higher plane.—Mrs. J. A. Dostal, Ideal theatre, Omaha, Nebr.—Neighborhood patronage.

**The Isle of Conquest,** with Norma Talmadge.—A great picture. Pleased all.—W. H. Gilfillan, Lotus theatre, Red Lake Falls, Minn.—Neighborhood patronage.

**The Man Who Lost Himself,** with William Faversham.—Very good story. Best acting and good photography.—Bijou theatre, Toledo, O.—Neighborhood patronage.

**The Veiled Adventure,** with Constance Talmadge.—A very good one. The Talmadge girls always please here.—J. T. Williams, Cozy theatre, Checotah, Okla.—Neighborhood patronage.

**Greater Than Fame,** with Elaine Hammerstein.—This proved a good drawing card for hot weather, and pleased 100% of the people. Will give this a return date. Elaine Hammerstein is a full-fledged star at our house.—Mrs. J. A. Dostal, Ideal theatre, Omaha, Nebr.—Neighborhood patronage.

**The Man Who Lost Himself,** with William Faversham.—Great picture to poor business. Our patrons don't want this kind of pictures.—Paul L. Shew, Wonderland theatre, Clinton, Ind.—General patronage.

**Out Yonder,** with Olive Thomas.—Very good picture and good acting. No complaints.—R. R. Hess, Marion theatre, Edna, Tex.—Neighborhood patronage.

**The Broken Melody,** with Eugene O'Brien.—Just a program picture.—D. B. Fallett, Star theatre, Gibsonburg, O.—Neighboring patronage.

**The Glorious Lady,** with Olive Thomas.—A fine picture. Star is good and gaining popularity.—W. C. Cleeton, Gem theatre, Higbee, Mo.

**The Woman Game,** with Elaine Hammerstein.—Fair picture. Not much of a story, but good acting.—R. R. Hess, Marion theatre, Edna, Tex.—Neighborhood patronage.

## United Artists

**His Majesty, the American,** with Douglas Fairbanks.—Our patrons enjoyed this picture more than **When the Clouds Roll By.**—Moseley & Ekman, Pecos, theatre, Pecos, Tex.—Neighborhood patronage.

**Pollyanna,** with Mary Pickford.—Best Pickford picture ever made. Will do a big business.—R. Ross Riley, Wigwam theatre, Oberlin, Kans.—Small town patronage.

**When the Clouds Roll By,** with Douglas Fairbanks.—This is a fine picture. Fairbanks at his best. Business not as good as I expected.—C. E. Belden, Midway theatre, Mogollon, N. M.—Mining camp patronage.

**Down on the Farm,** with a special cast.—Very good. Everybody satisfied with it.—R. R. Hess, Marion theatre, Edna, Tex.—Neighborhood patronage.

## Universal

**Gun Fighting Gentlemen,** with Harry Carey.—This was a good one. Carey is a drawing card. Book one of his pictures and you will play more.—L. A. Hasse, Majestic theatre, Mauston, Wis.—Small town patronage.

**THE GREAT AIR ROBBERY,** with Ormer Locklear.—This picture I ran two days. Advanced prices. Three packed houses daily August 6 and 7. Everybody well pleased.—Louis W. Johnson, Liberty theatre, Mt. Vernon, Tex.—Small town patronage.

**Bare Fists,** with Harry Carey.—An extra good Harry Carey. Will please all who can see it. A good drawing card. Give us more features equally as good.—Joseph F. Spangler, Globe theatre, Beaver, Okla.—General patronage.

**Marked Men,** with Harry Carey.—The best Carey ever made, and that's going some.—C. C. Teas, Crystal theatre, Watertown, Minn.—Neighborhood patronage.

**The Ace of the Saddle,** with Harry Carey.—Good Western. Carey takes well here. Book it.—W. L. Hamilton, Mazda theatre, Alden, Kans.—Neighborhood patronage.

**The Prince of Avenue A,** with James J. Corbett.—Very good drawing card. Played on hot night to a satisfied crowd. —Frank Allen, Rose theatre, Byron, Ill. —Small town patronage.

**The Ace of the Saddle,** with Harry Carey.—If you like a good Western picture get this one. Harry's pictures are good and well liked here.—F. J. Kozuch, Dixie theatre, Wallis, Tex.—Small town patronage.

**Rouge and Riches,** with Mary MacLaren.—One of Mary MacLaren's best. Everybody satisfied.—H. C. Wood, Lyric theatre, Frankton, Ind.—Neighborhood patronage.

**The Ace of the Saddle,** with Harry Carey.—Another Carey success. Play them all.—R. R. Riley, Wigwam theatre, Oberlin, Kans.—Small town patronage.

**The Prince of Avenue A,** with James J. Corbett.—Went over big. Lots of pep to the picture.—E. Cameron, Arcade theatre, St. Paul, Minn.—Neighborhood patronage.

**Rouge and Riches,** with Mary MacLaren.—Pretty good program picture. Our people do not care much for this star.—Verner Hicks, Family theatre, Marion, Ill.—General patronage.

**Her Five Foot Highness,** with Edith Roberts.—Roberts always good. Recommend this picture to anyone.—M. F. Weathers, Liberty theatre, Ft. Scott, Kans.—Neighborhood patronage.

**The Prince of Avenue A,** with James Corbett.—While this is nothing great, it pleased them. People who do not usually comment on pictures say it's good.—Verner Hicks, Family theatre, Marion, Ill.—General patronage.

**The Day She Paid,** with Francelia Billington.—Fairly good picture.—C. C. Teas, Crystal theatre, Watertown, Minn. —Neighborhood patronage.

**The Petal on the Current,** with Mary MacLaren.—Out of the ordinary. Starts out with comedy and ends up serious, and as a whole affords good entertainment. Play seemed well suited for Mary. —H. A. Larson, Majestic theatre, Oakland, Neb.—Small town patronage.

**Bullet Proof,** with Harry Carey.—Nuf said. Carey is the idol of the great mining district.—V. L. Brumbaugh, Picher theatre, Picher, Okla.

**The Brute Breaker,** with Frank Mayo. —A great picture. Did a good business.—E. Cameron, Arcade theatre, St. Paul, Minn.—Neighborhood patronage.

**The Eagle,** with Monroe Salisbury.—This is a good one. Everyone will like this play.—Kelly & Roush, Rex theatre, Custer City, Okla.—Small town patronage.

NORMA TALMADGE AND HER SELECT DIRECTOR

The talented screen star snapped with Chet Withey, who has directed her in "The Devil's Needle," "The New Moon" and "She Loves and Lies."

**The Divorced Wife,** with Monroe Salisbury.—Fine picture. Salisbury always good. Book it.—W. L. Hamilton, Mazda theatre, Alden, Kans.—Small town patronage.

**Bonnie, Bonnie Lassie,** with Mary MacLaren.—A clever, pleasing comedy. Wish Universal would make more on this order. Good business.—C. Welstead, Garden theatre, La Jolla, Cal.—Family patronage.

**The Blinding Trail,** with Monroe Salisbury.—Wonderful picture. Drew good business.—R. Pfeiffer, Princess theatre, Chilton, Wis.—Neighborhood patronage.

**The Unpainted Woman,** with Mary MacLaren.—Old picture, but a good one. Full of acting.—A. R. Anderson, Gem theatre, Twin Falls, Idaho.—Family patronage.

**The Trap,** with Olive Tell.—Star new here, but comments very good, and picture gave general satisfaction.—A. L. Hepp, Idylhour theatre, Greeley, Neb.

**The Brute Breaker,** with Frank Mayo. —This is the best Western we have played yet. Good scenery and good acting.—F. J. Kozuch, Dixie theatre, Wallis, Tex.—Small town patronage.

**The Forged Bride,** with Mary MacLaren.—Excellent. Broke all records for program run. Heartily endorsed.—Fred S. Knox, Idle Hour theatre, Marcus, Ia. —Neighborhood patronage.

**Common Property,** with a special cast. —This is a good one and I received many favorable comments on it.—L. A. Hasse, Majestic theatre, Mauston, Wis.—Small town patronage.

**The Trembling Hour,** with Helen Jerome Eddy.—Good picture. Fine business on this one. Book it.—W. L. Hamilton, Mazda theatre, Alden, Kans.—Neighborhood patronage.

**Bonnie Bonnie Lassie,** with Mary MacLaren.—This is surely a wonderful picture. Good acting and kept the people laughing.—F. J. Kozuch, Dixie theatre, Wallis, Tex.—Small town patronage.

**The Ace of the Saddle,** with Harry Carey.—Not as good as usual Carey productions, but will give pretty good satisfaction.—A. L. Hepp, Idylhour theatre, Greeley, Neb.

**The Blinding Trail,** with Monroe Salisbury.—A powerful story well acted. Will surely please majority.—A. R. Anderson. Gem theatre, Twin Falls, Ida.—Neighborhood patronage.

**Pretty Smooth,** with Priscilla Dean.—Very good picture. Miss Dean does good work.—L. C. Farquhar, Opera House, Guide Rock, Neb.—Neighborhood patronage.

**A Little Brother of the Rich,** with Frank Mayo.—As usual with Universal, this production is above the average. A fine picture and will stand advertising. —R. Ross Riley, Wigwam theatre, Oberlin, Kans.—Small town patronage.

**Destiny,** with Dorothy Phillips.—A good, clean play with a good star. Universals are all right to tie to. They have some good ones.—Kelly & Roush, Rex theatre, Custer City, Okla.—Small town patronage.

**Riders of the Law,** with Harry Carey. —If I could get pictures every day that pleased like this, I would have to build on to my theatre. Carey always good for me.—Mr. Carroll, Royal theatre, Fullerton, Neb.—Neighborhood patronage.

**The Girl from Nowhere,** with Cleo Madison.—Good for a country crowd. Full of dance hall stuff and fighting.—Cowan Oldham, Dixie theatre, McMinnville, Tenn.—Neighborhood patronage.

**The Brute Breaker,** with Frank Mayo. —Book this one. Big run on it. Will stand repeat.—W. L. Hamilton, Mazda theatre, Alden Kans. — Neighborhood patronage.

## Vitagraph

**The Sporting Duchess,** with Alice Joyce.—Best yet of her. Fine scenery. The racing scene was exceptionally

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Title .....

Star .....

Producer .....

Remarks .....

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Title .....

Star .....

Producer .....

Remarks .....

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Exhibitor .....

Name of Theatre.....

Transient or Neighborhood Patronage .....

City .....

State .....

good—Mrs. Ida B. Rowe, Opera House, Eddyville, Ia.

**The Sea Rider,** with Harry Morey.—Fair picture well acted, but nothing extra.—R. R. Hess, Marion theatre, Edna, Tex.—Neighborhood patronage.

**The Birth of a Soul,** with Harry Morey.—A good picture with story of the Kentucky mountains. Has a very poor ending.—Harvey G. Thorpe, New Grand theatre, Crosby, Minn.—Mining camp patronage.

**The Fighting Colleen,** with Bessie Love.—Pleased our patrons. Well worth considering. Love a very pleasing star.—Hardin Ent. Co., Odeon theatre, Hardin, Mo.—General patronage.

**The Garter Girl,** with Corinne Griffith.—Good picture and acting, but not much of a story.—R. R. Hess, Marion theatre, Edna, Tex.—Neighborhood patronage.

**The Gamblers,** with Harry Morey.—One of Morey's best pictures. A good sized hot weather audience was well pleased with this production.—George E. Simmons, Avonia theatre, Avon, Ill.—Neighborhood patronage.

**Cupid Forecloses,** with Bessie Love.—A pleasing program picture. Better than many so-called specials.—E. E. Bonham, Bonham theatre, Prairie du Sac, Wis.—Neighborhood patronage.

**The Wreck,** with Anita Stewart.—A very pleasing picture.—J. T. Williams, Cozy theatre, Checotah, Okla.—Neighborhood patronage.

**The Fortune Hunter,** with Earle Williams.—Lots of picture, but that's about all. We can't see any special to it, though we got by nicely.—C. Hales, Rivoli theatre, Alton, Ia.—Neighborhood patronage.

**Dollars and the Woman,** with Alice Joyce.—Fair picture and good acting, but too long for the story.—R. R. Hess, Marion theatre, Edna, Tex.—Neighborhood patronage.

**The Fortune Hunter,** with Earle Williams.—Vitagraph left this on their program, and it is a real special. You can boost your prices. High school played it as their class play and drew well.—Harvey G. Thorpe, New Grand theatre, Crosby, Minn.—Mining camp patronage.

### Specials

**Love Without Question,** with Olive Tell. — Very entertaining. Certainly holds the attention. Very good photography. — Frank Allen, Rose theatre, Byron, Ill.—Small town patronage.

**Silk Husbands and Calico Wives,** with House Peters.—A good program picture. We played to big business two days by heavy exploitation and the picture is not worthy of big exploitation. Just a good program picture only.—M. F. Weathers, Liberty theatre, Ft. Scott, Kans.—Neighborhood patronage.

**The Shepherd of the Hills,** with a special cast.—Excellent picture. Pleased big audience at advanced prices. Many comments.—B. H. Lovell, Electric theatre, Pardeeville, Wis.—Neighborhood patronage.

**The Woman He Chose,** with a special cast.—Very, very good. Did excellent business on very hot days. Played three days to capacity. Pleased 100%.—Frank Schaefer, Crystal theatre, Chicago, Ill.—Neighborhood patronage.

*Communications regarding condition of film, service conditions, rental prices, etc., should be mailed separately. Reports for this department must be confined to the actual drawing power record of productions.*

### Serials

**HIDDEN DANGERS, with Joe Ryan and Jean Paige.—This picture is a sure winner. Can't be beat. Great from a box office standpoint. A clinch on the S. R. O. being up once a week if you book it. Great work by stars.—Ellis Irvin, Cozy theatre, Newkirk, Okla.**

**Lightning Bryce,** (Arrow) with Jack Hoxie and Ann Little.—Best puller I've had yet. Business picked up 25% on first episode and increased to 40%, which is holding on eleventh episode.—J. W. Lumpkin, Cupid theatre, Miles, Tex.—Neighborhood patronage.

**The Silent Avenger** (Vitagraph), with William Duncan.—Great. Some thrills in this serial. Duncan takes up lots of time in the picture posing before camera.—Hackett & Krauss, Hackett's theatre, Port Gibson, Miss.—Neighborhood patronage.

**Hands Up** (Pathe), with Ruth Roland.—This serial I can highly recommend. A serial for action and one that will please everybody. Exhibitors book this serial if you want a No. 1 serial.— Joseph F. Spangler, Globe theatre, Beaver, Okla.—General patronage.

**The Invisible Hand** (Vitagraph), with Antonio Moreno.—Best serial I have run to date. Contains plenty of suspense and action, and that is what they want here.—T. C. Shipley, Essaness theatre, Rushville, Nebr.—Small town patronage.

**The Trail of the Octopus** (Hallmark), with Ben Wilson.—Held up with Fatty Arbuckle to eighth episode. Then commenced to fall off and continued to the end.—J. W. Lumpkin, Cupid theatre, Miles, Tex.—Neighborhood patronage.

### Short Subjects

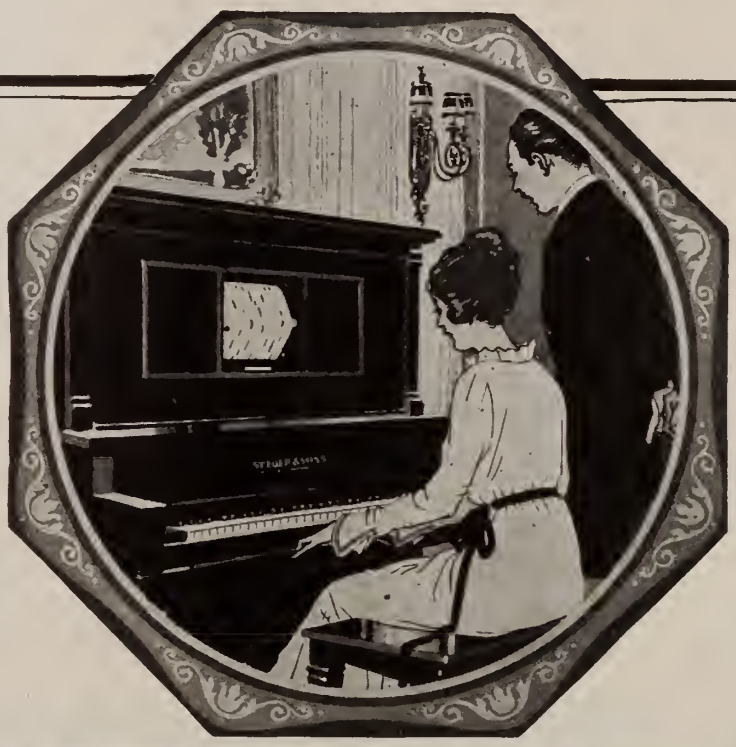
**Haunted Spooks** (Pathe), with Harold Lloyd.—This is one of the very best comedies we have ever run. A valuable addition to a good feature program. It is safe to say that the great majority of our patrons came to see this excellent comedy rather than the feature.—H. V. Friedrich, Majestic theatre, Sheboygan, Wis.—Downtown patronage.

**Bungled Bungalows** (Universal), with Eddie Lyons and Lee Moran.—One of the best comedies we ever played. One continuous roar.—J. A. Burgum, Arthur Movie theatre, Arthur, N. D.—Neighborhood patronage.

**Haunted Spooks** (Pathe), with Harold Lloyd.—Absolutely a clean up. Chaplin and Arbuckle are not in a class with Lloyd —R. J. Cooper, Opera House, Kirbyville, Tex.—Neighborhood patronage.

**The Illiterate Digest** (Cohn), with Will Rogers.—Causing many favorable comments. Greeted by applause each time it is shown.—Frank Allen, Rose theatre, Byron, Ill.—Small town patronage.

**Switches and Sweeties,** with James Aubrey.—I was ashamed of it. Very poor. Vitagraph comedies usually pretty fair.—Alvin S. Frank, Jewel theatre, Lafayette, Colo.—Neighborhood patronage.



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|---|---|---|---|
| August 9th | "The Boomerang" | Henry B. Walthall | PIONEER |
| August 23rd | "For the Soul of Rafeal" | Clara Kimball Young | EQUITY |
| September 6th | "Love Without Question" | Olive Tell | JANS |
| September 20th | "Bubbles" (That's for Joy) | Mary Anderson | PIONEER |
| October 4th | "The Inner Voice" | E. K. Lincoln | AMERICAN-CINEMA |
| October 18th | "Midnight Gambols" | Marie Doro | PIONEER |
| November 1st | "What Women Want" | Louise Huff | PIONEER |
| November 15th | "Empty Arms" | Gail Kane | PIONEER |
| November 29th | "Mid-Channel" | Clara Kimball Young | EQUITY |
| December 13th | "The Place of Honeymoons" | Emily Stevens | PIONEER |
| December 27th | "Finders-Keepers" | Violet Mersereau | PIONEER |
| January 3rd | "Thoughtless Women" | Alma Rubens | PIONEER |

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CREIGHTON HALE, JULIA SWAYNE GORDON
ANNA LEHR, WILLIAM TOOKER, RUTH SULLIVAN
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# "BLIND LOVE"

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# CHICAGO TRADE EVENTS

*Reported by "Mac"*

George H. Hamilton, of D. W. Howells, Inc., passed through Chicago the other day in behalf of the big serial, "The Son of Tarzan."

* * *

F. M. Sanford, Film Specials, New York, stopped over on his way to the coast to pay a visit to his friend Harry Weiss, of the Superior Screen Exchange.

* * *

We had the pleasure of greeting the debonair Clyde Quimby who, accompanied by the charming Mrs. Quimby, arrived in the city after several weeks' sojourning amidst the delights of California cinemaland. Yes, the peppery Clyde was just chock full of news about the various studios out there. Sh! Nary a murmur about the Sennett girlies could we gather. But it looks like a big time in Ft. Wayne, Ind., when this charming duo arrive at the portals of the Jefferson theatre after their long absence.

* * *

I. Maynard Schwartz, manager of the Educational Film Exchange, is all ablaze these days with optimism. He should be with the remarkable showing his company is making about these parts.

* * *

Max Schwartz, erstwhile "vet" of the United Picture and Hallmark sales force, is now affiliated with the Unity Photoplays to cover the southside territory of Chicago.

* * *

F. M. Francis, Duchess theatre, Peoria, and G. H. Meyers, Park theatre, Champaign, Ill., were noted paying their respects to the Film Exchange building occupants last week on a hasty visit to the Big City.

* * *

G. B. Covell, who recently disposed of his interests in the Majestic theatre, East Moline, Ill., is to enjoy an extended vacation up in the wilds of northern Wisconsin and will attempt to get intimate with a flock of black bass. Cheer up, "Covey," if they don't bite, get in touch with the Booth Fisheries. They carry a full assortment of the finny tribe at all times.

* * *

The Wormalds, Marquette theatre, La Salle, Ill., have found one way to entertain the film boys of Chicago's sales colony. It seems on J. G. Flackman's recent call to this charming couple, after wiring the Unity Photoplays another contract, "Flack" was invited to indulge in a flock of ice cream, so you see, prohibition has its bright side. Liquor hunters, please note.

* * *

J. L. Friedman, president of the Celebrated Players, left August 21 for a brief vacation to his summer home at Charlevoix, Mich. Make it a month, Joe, those "three" lonely theatres will soon fall-in with that army of Illinois and Indiana exhibitors who are reporting daily for Celebrated service.

* * *

No man should become fussed at the noise about an exchange while 'phoning gratis. Try telegraphing the next time, Louis. Besides, if we have been informed correctly, the Monarch theatre is no deaf and dumb institution for silence.

* * *

Aaron Saperstein, of the Empire Exchange, who has just returned from New York, tells us he has completed arrangements to release, through this territory, an array of big features of the Clark-Cornelius brand. Until the proper releasing plans have been effected, Aaron would state nothing further than, his exchange will now be able to give the exhibitor a weekly feature release. A few of the first features to be offered are, "Greater Powers," "Adam and Eve," and the big Rex Beach story, "Pardners."

* * *

We note that Mrs. Lottie Church is back again at the Unity Photoplays Exchange after spending the past few weeks at the famous Atlantic seacoast resort, Atlantic City. "No, just a restful sojourn," was the best we could attain from this charming widow.

* * *

Frank Harris is looked upon with envy by his associates at the Pathe exchange and at the same time they are bemoaning the fact that Frank is with them no longer. Pathe officials in New York have been scrutinizing for a long time the sales achievements of Frank and as a result he has been promoted to chief of the St. Louis branch. A Chicago loss and a St. Louis gain. Harris began his duties in St. Louis on Monday, August 23, and his former brother salesmen predict record reports from the Missouri city. One salesman went so far as to prophesy that "there is no question but what he will make the St. Louis branch one of the best in the country." They say over at Pathe that the home office has been looking for a long time for a suitable proposition to offer Harris.

* * *

Paul De Outo, assistant to Manager Cresson Smith of the "Big Four" exchange in Chicago, has just returned from a three weeks' vacation in Wisconsin and Michigan. Assistant De Outo says that every time he boarded a train he recalled the once popular book of squibs called "The Slow Train Through Arkansas." Despite these nerve racking transportation conditions he displays a very rested look, proving that a vacation is a vacation after all.

* * *

It must be the work of providence that some fellows get out on the right side of the bed every morning and stumble over a horseshoe the instant they leave their homes. This very aptly applies to one Harry Rice whose stamping ground is at the Universal offices. Harry informs us that he is going to Milwaukee on August 31, as a judge in the beauty contest being conducted by the *Milwaukee Journal*. Harry should be quite a connoisseur of profiles, beaming eyes and shapely a-a-ahem! by this time, having successfully participated in the Elks-*Herald-Examiner* contest in Chicago. Should any of Milwaukee's fairer sex look like good screen material, Harry says that either International or Universal may bid for it.

* * *

Louie Frank of the Halstead theatre isn't having much to say these days and he has the sympathy of every one. He had his tonsils removed recently and he has suffered considerable discomfiture since.

* * *

And now he is off for the hospitable and sonny south. Edward O.Blackburn of the Rothacker Laboratories, so that Publicity Person Parker tells us, will spend four months—long enough to become acclimated—in the states where the mercury is always up on a directing job. We don't envy him now, but wait until our knees are knocking together along in November.

* * *

This seems to be the season for indisposition. W. F. Burhorn, proprietor of New Era Film Company, has returned to his headquarters after a spell of sickness. What proves good for one is bad for another, for instance the doctor vs. Burhorn.

* * *

Ben Beadell of the Select exchange was one of the Chicago film men who attended the funeral in Kenosha on August 19 of Charles Pacini, the wealthy exhibitor who was killed by an unidentified assailant. The popularity and prominence of Mr. Pacini in Kenosha was attested, said Mr. Beadell, by the many who attended the services.

* * *

Cecil Maberry, now that he has established his home in Chicago, just can't be detained away from the Windy City very long at a stretch, even for a sojourn to the home town, St. Louis. He is back at the manager's desk at Goldwyn watching the receipts of "Earthbound" grow.

* * *

R. A. Lucas, Robertson-Cole manager here, is one who believes in starting the new season right and as early as possible. With a few preliminary instructions he set his entire sales staff busy this last week signing contracts for the super-specials now completed or being made for the 1920-21 year. From early reports reaching Assistant Manager L. A. Rozelle's desk it is most difficult so early in the game to predict which of the salesmen will achieve a record. Our bet is on Archie Spencer, for he has that wee little ten-pound girl as an incentive.

* * *

There is a happy man over at Universal headquarters and it is none other than Man-

## Venus at the Bath

Charles H. Ryan, proprietor of the Garfield theatre, 2844 West Madison street, Chicago, snapped at Druce Lake, Ill.

ager I. L. Lesserman himself. And why do you suppose? Well, Harry M. Berman, general manager, was in Chicago the other day and in connection with the local chief he succeeded in signing a new lease by which the company is permitted to return its film to the Consumers building, making it handy for both the exchange and the exhibitors. Mr. Lesserman says that an exchange without the film is like a lake without its bathing beauties.

* * *

W. A. Aschmann, Pathe manager, is pointing with pride to "Chick" Keppler who has displayed adept salesmanship by winning the serial drive just concluded. We knew we were a good prognosticator.

* * *

Barbee's Loop theatre is stepping on high these days and it is whispered about that Harry S. Lorch is one of the reasons. Harry has been creating some inviting advertisements for the Goldwyn pictures which have been showing at the loop house. The Chicago publicity department of Goldwyn, under Harry's guidance, is a busy bee hive these days. It is hard to tell who are the most absorbed in their work—the P. A., Irving Mack or the stenographers.

* * *

If there have been any complaints from exhibitors on the physical condition of Hodkinson prints there'll be no more. This statement is vouchsafed for by the fact that H. L. Robinson, formerly of the Hodkinson home office, has been located in the Chicago exchange for the purpose of maintaining a general standard of excellence in the prints.

* * *

H. H. Finney, who has been manager of contracts at the Robertson-Cole offices, has been promoted and transferred to the Minneapolis branch in an executive capacity. He should feel at home from the start with that congenial personality, Jack O'Toole, as his neighbor.

* * *

That apparent confidential conversation between Carl Harthill, manager of Reelcraft, and J. T. McSorley of the Beverly theatre at Woodstock, Ill., wasn't confidential at all. It was business. The Woodstock exhibitor was just signing up for Reelcraft service.

* * *

A certain firm not in the industry has as its advertising slogan, "Business is good, thank you." We take it that E. J. Eichenlaub of First National could consistently use it for a bulletin just sent out. W. L. Hill, that affable publicity man, announced that a new salesman has been added to the staff. Meet E. R. Redlich, you exhibitors from the eastern part of the state, which he will cover.

* * *

Word has reached film row of the death of I. Van Ronkel's father. The trade sympathizes with the former Goldwyn manager in his bereavement.

* * *

With less than a month to go before publication of the initial Associated Producers' picture, Sid Goldman, the Chicago manager, is keeping the contracts flying. Ask Sid for a piece of hot news and his answer is: "Business is d—— fine!" And who can deny it when you find his office full of exhibitors.

* * *

Although I. L. Lesserman has supervised the Jewel department of Universal in Chicago he announces now that he has taken active charge of the sales. He's a busy man, but nevertheless he always has time to greet a visitor.

* * *

There is one man up at Select who is as hard to keep track of as your bank account. First you see him and then you don't and the person in question is Assistant Manager Eddie Silverman. We know now, however, why we have to make several trips to the film exchange building to find him. It is because he has been having such good luck on his trips out in the territory that he is becoming a regular commuter. He just returned to the Windy City Wednesday with new business in his portfolio.

* * *

Remember way back in the old school days when they gave you three breathing spells during the day—one in the morning, one at noon and another in the afternoon? Now this isn't a school we're talking about, but out at Rothacker's Chicago plant they have established the same policy and thrown in some fun with it. Factory Superintendent George Gibson and his assistant, Charles Biglow, give the workers rest periods at 10:15 a. m., 12 noon, and 3:15 p. m. And more than that, they start the jazz going and away the couples go trying out the latest dance steps. Not bad.

* * *

Competition is a big factor over at the Pathe office. Nobody knows this better than the news hound who gathered this item. He chanced to be discussing automobiles, girls, fashions et cetera with a number of the serial department when S. B. Waite in charge of features came along. "The only news you'll find around here I can give it to you. Pathe has the finest feature sales force going. Here's Crump, Smith, Havill, Davis and Hickox. Look them over." We did. Further details in next issue.

* * *

A reward of a stoggy, a package of Bull and a near beer is offered for the apprehension of Harry Rice. Last heard of in Peoria, publicizing late Universal features.

* * *

Cresson Smith has just received a letter from Thomas P. Ronan of Danville saying that his new Palace theatre will begin operations about September 25. Another theatre, another contract, don't you imagine?

* * *

Was exchanging recipes—home brew, peach wine, etc., you know—with "Bill" Hight the other day up at Reelcraft when some one stepped off the elevator and a general commotion ensued. That's the effect. The cause was Nathan Joseph of the Lincoln theatre, Chicago. You know how enthused you are when you start on a motor trip, but how quick a few bad roads extract that enthusiasm. Not so with Nate who spent his time on those million dollar thoroughfares in Wisconsin. Nate said he was "stuck on" Madison and from his observations on the theatre situation there we would judge that he would like to erect one that would make New York dizzy.

* * *

The minute you publish the fact that you are going on a vacation hundreds of suggestions on how to waste your time are offered. Some persons think that sitting in a leaky boat all day trying to coax the fish to bite is sport. Others like to promenade on the beaches, go motoring, go to bed early and catch up on sleep lost during the other fifty weeks of the year and what not. But Mayme Isaacson of Robertson-Cole has another idea. She spent her first day at the circus holding conference with all the an-i-mals. She is spending the remainder of her time in Michigan. There's something attractive about that state.

* * *

A regular homecoming took place at the offices of First National last Saturday when all the salesmen from out state came in to attend a meeting on sub-franchises.

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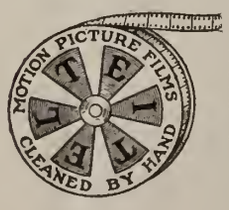


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Among those present who reported big things to Chief Eichenlaub were H. A. Washburn, W. W. Brumberg, E. R. Redlich, W. H. Tracy and J. Schwartz. Of course, the conference didn't last all day and night, and Chicago has many entertaining offerings.

* * *

Business or no business, there is one sure way of getting in "dutch" with friend wife and that is by letting too much business interfere with pleasure. Knowing this so well we wonder if Mrs. Douglas D. Rothacker ever gets peeved. Douglas, we hear, is spending a week at the St. Louis branch.

* * *

Who says the boss doesn't recognize ability? Take Roy Alexander as a pertinent example. Roy, who has been handling serials and shorts under the direction of Morris Hellman at Universal has been promoted. He is now supervising the booking of Jewel pictures and specials with "Boss" Lesserman directly in charge.

* * *

Just to get away from the bustle and noise of Madison street, Emma Cohen, manager of the Casino theatre, has gone to the wilds of Broadway, where it is always quiet, on her vacation.

* * *

Friends of William H. Pickens, who was manager of the late Ormer Locklear, were glad to see him about town during the last week. Pickens said that he had signed up "Daredevil" Harry McLaughlin to fill the fair contracts left open through the sudden death of Locklear. McLaughlin, says Pickens, is going to send chills through the spines of everybody that witnesses his performances. The aviator was a former circus man, a soldier of fortune, having been in Villa's army, and a member of the air force during the war. After completion of his fair dates he will go to Los Angeles to appear in pictures.

* * *

George Levine, manager of the Milwaukee office of Universal, took the fast train to Chicago last week to tell Harry M. Berman, general manager, that the town up North has gone over the top.

* * *

There is one difference between a man in search of news and R. C. Seery, manager of First National, and that is that the news hound wants the story that R. C. isn't ready to break until next week. We're going to light our old pipe the next time we visit First National and smoke him out if we don't get that story. We know that process is effective, for they have alloted a special room in the editorial department for the use of the correspondent when he lights his Missouri Meerschaum.

* * *

Lou Baum, district manager of Universal, has just completed a successful turn of the branches in this territory. Mr. Baum has expounded an equation—Fine weather plus excellent crops makes lots of money. The natural result is optimism. All of these mixed together make good business, and this is what was found at every stop.

* * *

Ivan Nelson, formerly at Republic exchange, is now projectionist at the Rothacker laboratories.

## Climax Will Soon Issue "Love's Battle" Feature

Joe Moore, whose celebrated family connections and whose personal triumph in pictures has made his name well known, co-stars with Eileen Sedgwick in "Love's Battle," the latest offering of Climax Film Corporation, which it is distributing on the state right market.

In connection with this picture will go a broad line of advertising matter. The picture is in its final stage of editing.

## HARRY'S GOT THE RIGHT IDEA

When Harry Weiss, manager of Superior Screen Service, goes to his island in the Tippecanoe River, Winnamac, Ind., he usually takes a few friends along. From left to right are John Bobeng, manager of the Armitage theatre, Chicago; Gus Cook, of the Dundee Opera House; Harry Weiss; George Pistakee, of the Apollo theatre, Chicago, and V. T. Lynch, of the Tiffin theatre, Chicago, and V. T. Lynch, Jr.

# Introducing Brude Gordon to America

*Prominent European Actor is one of the Featured Players in J. Stuart Blackton's "The House of the Tolling Bell" Which Pathe Exchange Will Distribute*

Brude Gordon, who, on Sept. 5, will be introduced to America as one of the stars in J. Stuart Blackton's "House of the Tolling Bell," published by Pathe, is one of the best known of Europe's younger motion picture stars.

Gordon, who is only 26 years of age, left his native heath in Johannesburg, South Africa, seven years ago to study medicine and surgery in London. This was the desire of his parents. Gordon, however, who had won a reputation as one of the most intrepid big game hunters in the Transvaal, wanted to be an actor. Three years in London he devoted to the study of medicine and surgery, and with only another year before he would obtain his degree, he quit to enter a motion picture studio.

* * *

It wasn't long after he first faced the camera that Gordon's ability won him recognition, and he was starred in productions made by Progress Film Company and Burton Phillips Productions. He appeared in such successful British plays as "A Little Child Shall Lead Them" from the story by Bayard Rothe; "All Men Are Liars," by Joseph Hocking; "First Man in the Moon," one of H. G. Wells' great stories; and "Sowing and Reaping."

From London Gordon went to Holland, where, for a time, he was starred in a series of pictures produced by Hollandia Film Company. Then, last February, he came to America. It was to Mr. Blackton that Gordon made his first visit for work in this country. Mr. Blackton engaged the youngster, whose ability he had known by reputation, and immediately co-starred him with May McAvoy in "The House of the Tolling Bell."

* * *

This production is an adaptation of one of Edith Sessions Tupper's series of Louisiana stories, which almost every American reader knows, rate among the finest mystery and action novels of the day.

Mr. Blackton gave Mr. Gordon and Miss McAvoy an unusually highly competent supporting cast, which includes Edward Elkas, famous character actor; Eulalie Jensen, William R. Dunn, Edna Young and George Jenkins. The main springs of action in "The House of the Tolling Bell" are mystery and suspense. Its locale is laid in the old south where superstition is rife. Startling effects in lighting and photography are introduced by Commodore Blackton, who gave the same attention to detail in this production as he did to his master picture, "Passers-By."

Mother—"Why don't you dress sensibly, Marie?" Daughter—"Oh, ma, it would seem so foolish."—*Montreal Herald.*

DEAD MEN TELL NO TALES

# Guide to Current Pictures

STATE RIGHTS ISSUES | SPECIAL PRODUCTIONS

## AMERICAN FILM COMPANY

*Distributed Through Pathe Exchanges.*

### FLYING "A" SPECIALS

"Eve in Exile," seven reels, with Charlotte Walker.
"The Valley of Tomorrow," five reels, with William Russell.
"The Honey Bee," six reels, with Margarita Sylva.
"Dangerous Talent," five reels, with Margarita Fisher.
"Slam Bang Jim," five reels, with William Russell.
"The Thirtieth Piece of Silver," five reels, with Margarita Fisher.
"The House of Toys," six reels, with Seena Owen.
"Peggy Rebels," five reels, with Mary Miles Minter.
"The Week End," five reels, with Milton Sills.
"A Live-Wire Hick," five reels, with Wm. Russell.

## ARROW FILM CORPORATION

"Vigilantes," seven reels.
"Fool's Gold," six reels, with Mitchell Lewis.
"The Law of Nature," with Vincent Coleman.
"When the Desert Smiled," five reels, with Neal Hart.
"The Mysterious Mr. Browning," five reels, with Walter Miller.
"The Profiteer," six parts, with Alma Hanlon.
"The Sunset Princess," five parts, with Marjorie Daw.
"Miss Arizona," five parts, with Gertrude Bondhill.
"Wolves of the Street," six reels, with Cobb and Johnson.
"The Desert Scorpion," six reels, with Cobb and Johnson.
"The Chamber Mystery," five reels.
"Circumstantial Evidence," five reels.
"The Wall Street Mystery," five reels.
"The Unseen Witness," five reels.
"The Trail of the Cigarette," five reels.
"The Bromley Case," five reels.
"Woman's Man," five reels, featuring Romaine Fielding.
"Love's Protege," five reels, featuring Ora Carew.
"The Black Lagoon," five reels, with all-star cast.
"The Golden Trail," five reels.
"Bachelor Apartments," five reels, with Georgia Hopkins.

### ARROW-HANK MANN COMEDIES

One issued every other week.

### MURIEL OSTRICHE PRODUCTIONS

Two-reel comedies, one each month.

### BLAZED TRAIL PRODUCTIONS

One issued every other week.

### LONE STAR WESTERNS

One every other week.

### ARROW-NORTHWOOD DRAMAS

"The Strangers," two reels.
"Breed of the North," two reels.
"A Fight for a Soul," two reels.
"Beloved Brute," two reels.
"Quicksands," two reels.
"Border River," two reels.
"In the River" two reels.
"Three and a Girl," two reels.
"Raiders of the North," two reels.
"Looking Up Jim," two reels.
"A Knight of the Pines," two reels.
"The Man of Brawn," two reels.

## ASSOCIATED EXHIBITORS

*Distributed through Pathe Exchanges*

Oct. 3—"The Riddle Woman," six reels, with Geraldine Farrar.

## ASSOCIATED PRODUCERS

Sept. 12—"Homespun Folks" Thomas H. Ince production with Lloyd Hughes.
Sept. 26—"The Leopard Woman," J. Parker Read, Jr., production, with Louise Glaum.

## CELEBRATED PLAYERS FILM CORPORATION

### GUMPS CARTOON COMEDIES

"Andy Takes a Dancing Lesson."
"Flat Hunting."
"Andy Visits His Mother-in-Law."
"A Quiet Day at Home."
"Andy Plays Golf."
"Andy On a Diet."
"Andy's Wash Day."
"Andy's Night Out."
"Andy and Min at the Theatre."
"Andy Visits the Osteopath."
"Andy on Skates."
"Andy's Mother-in-Law Pays Him a Visit."
"Andy's Inter-Ruhen Guest."
"Andy Redecorates a Flat."
"Andy the Model."
"Accidents Will Happen."
"Militant Min."
"Andy Fights the H. C. L."
"Ice Box Episodes."
"Wim and Wigor."
"Equestrian."
"Andy, the Hero."
"Andy's Picnic."
"Andy, the Chicken Fancier."
"Andy, the Actor."
"Andy on the Beach."
"Pleasure Bent."
"At Shady Rest."

## EDUCATIONAL FILMS CORPORATION OF AMERICA

*Distributed through Educational Film Exchanges, Inc.*

### CHESTER COMEDIES, TWO REELS

"Four Times Foiled."
"An Overall Hero."

### CHRISTIE COMEDIES, TWO REELS

"Kiss Me, Caroline." (Bobby Vernon.)
"A Seaside Siren." (Fay Tincher.)

### TORCHY COMEDIES, TWO REELS

"Torchy." (Johnny Hines.)
"Torchy Comes Through." (Johnny Hines.)

### MERMAID COMEDIES, TWO REELS

"A Fresh Start." (Marvel Rae.)
"Duck Inn." (Lloyd Hamilton.)

### SPECIALS

"The Why of a Volcano."
"The Valley of Ten Thousand Smokes."
"A Day With Carranza."
"Modern Centaurs."

### ROBERT C. BRUCE "SCENICS BEAUTIFUL," ONE REEL

"The Chilkat Cuhs."
"The Wanderlust."
"The Leg of the LaViajera."
"The Song of the Paddle."
"By Schooner to Skagway."
"Solitude."
"Falling Waters."
"The Hope of Adventure."
"The Great Mirror."
"The Castaway."

### CHESTER-OUTING SCENICS, ONE REEL

"Adam and Eve In the Andes."
"Wanted, An Elevator."
"Pigs and Kava."
"Dreams Come True."
"Fire!"
"Bear With Us."
"Pyrennes and Wooden Legs."
"Take in Boarders."

### SCREENICS, SPLIT REEL

"Trouhadours of the Sky" and "Infant Icebergs."
"Forhidden Fanes" and "Barks and Skippers."
"Horseshoe and Bridal Veil" and "In a Naturalist's Garden."
"Duck Days" and "Foam Fantasies."

## EQUITY PICTURES

"Silk Husbands and Calico Wives," six reels, with House Peters.
"For the Soul of Rafael," six reels, with Clara Kimball Young.
"Keep to the Right," six reels, with Edith Taliaferro.
"Whispering Devils," seven reels, with Conway Tearle.

## FAMOUS PLAYERS-LASKY CORP.

### PARAMOUNT-ARTCRAFT PICTURES

June 6—"Humoresque," six reels, with Alma Ruhens.
June 6—"Old Wives for New" (re-issue), five reels, a De Mille production.
June 13—"Paris Green," five reels, with Charles Ray.
June 13—"Remodeling Her Husband," five reels, with Dorothy Gish.
June 20—"The City of Masks," five reels, with Robert Warwick.
June 27—"Sick Ahed," five reels, with Wallace Reid.
June 27—"Sand," five reels, with William S. Hart.
July 4—"Sins of St. Anthony," five reels, with Bryant Washburn.
July 4—"Away Goes Prudence," five reels, with Billie Burke.
July 11—"Let's Be Fashionable," five reels, MacLean and May.
July 11—"Ladder of Lies," five reels, with Ethel Clayton.
July 18—"Homer Comes Home," five reels, with Charles Ray.
July 25—"The Fourteenth Man," five reels, with Robert Warwick.
July 25—"The World and His Wife," five reels (Cosmopolitan Production).
Aug. 1—"The Fighting Chance," six reels, with special cast.
Aug. 8—"Prince Chap," six reels, with Thomas Meighan.
Aug. 8—"Crooked Streets," five reels, with Ethel Clayton.
Aug. 15—"The White Circle" five reels, Maurice Tourneur production.
Aug. 15—"What Happened to Jones," five reels, with Bryant Washburn.
Aug. 22—"Guilty of Love," five reels, with Dorothy Dalton.
Aug. 29—"Hairpins," five reels, with Enid Bennett.

## FIDELITY PICTURES COMPANY

"The Married Virgin," six reels.
"Frivolous Wives," six reels.

## FILM MARKET, INC.

"The House Without Children," seven reels, with Richard Travers.

## FIRST NATIONAL EXHIBITORS' CIRCUIT, INC.

"A Day's Pleasure," with Charles Chaplin.
"The Greatest Question" (D. W. Griffith prodnction).
"Two Weeks," six reels, with Constance Talmadge.
"Even as Eve," seven reels, with Grace Darling.
"The Turning Point," five reels, with Katherine MacDonald.
"The River's End," six reels (Marshall Neilan Production).
"The Fighting Shepherdess," with Anita Stewart.
"The Inferior Sex," with Mildred Harris Chaplin.
"The Family Honor," a King Vidor feature.
"The Idol Dancer," a D. W. Griffith production.
"The Woman Gives," with Norma Talmadge.
"Polly of the Storm Country," with Mildred Harris Chaplin.
"Don't Ever Marry," six reels, a Marshall Neilan Production.
"The Love Expert," with Constance Talmadge.
"Passion's Playground," six reels, with Katherine MacDonald.
"The Yellow Typhoon," with Anita Stewart.
"Yes or No," with Norma Talmadge.
"Curtain," with Katherine MacDonald.
"The Jack Knife Man," a King Vidor production.
"45 Minutes from Broadway," with Charles Ray.
"The Splendid Hazard," six reels, with Henry Walthall.
"The Perfect Woman," with Constance Talmadge.
"Married Life," five reels, with Mack Sennett cast.

## FORWARD FILM DISTRIBUTORS, INC.

"Youth's Desire," five reels.

## FOX FILM CORPORATION

### FOX SPECIALS

"The White Moll," with Pearl White.
"If I Were King," with William Farnum.
"The Skywayman," with Lt. Ormer Locklear.
"While New York Sleeps," with All Star Cast.
"The Face at Your Window," with All Star Cast.
"My Lady's Dress," with All Star Cast.
"Over the Hill to the Poorhouse," with All Star Cast.
"A Connecticut Yankee in King Arthur's Court," with All Star Cast.

### WILLIAM FARNUM SERIES

"Drag Harlan."
"The Scuttlers."

### PEARL WHITE SERIES

"The Thief."
"The Tiger's Cub."
"The Mountain Woman."

### TOM MIX SERIES

"The Untamed."
"The Texan."
"Prairie Flowers."

### WILLIAM RUSSELL SERIES

"The Man Who Dared."
"The Challenge of the Law."
"The Iron Rider."

### SHIRLEY MASON SERIES

"Merely Mary Ann."
"Joan of Rainbow Springs."
"Chin Toy."

### GEORGE WALSH SERIES

"From Now On."
"Number 17."
"The Plunger."

### 20TH CENTURY BRAND

"Firebrand Trevison," with Buck Jones.
"The Husband Hunter," with Eileen Percy.
"The Little Grey Mouse," with Louise Lovely.
"Sunset Sprague" with Buck Jones.
"Beware of the Bride," with Eileen Percy.
"The Rangers," with Buck Jones.

### FOX NEWS

Twice a week.

### SUNSHINE COMEDIES

"Mary's Little Lobster."
"A Waiter's Wasted Life."
"His Wife's Caller."
"Kiss Me Quick."
"Farmyard Follies."
"Chase Me."
"The Cow Punchers."
"Home Sweet Home."
"Napoleon."
"The Song Birds."
"Hot Dogs."
"The Merry Cafe."
"The Tailor Shop."
"The Brave Toreador."
"The Politicians."
"The High Cost of Living."
"Cleopatra."
"Flap Jacks."

## HARRY GARSON

"The Unpardonable Sin," eight reels, with Blanche Sweet.
"The Hushed Hour" five reels, with Blanche Sweet.

## MURRAY W. GARSSON

"A Dream of Fair Women."

## GOLDWYN PICTURES CORPORATION

### GOLDWYN STAR PRODUCTIONS

"Dangerous Days," seven reels, Eminent Authors Special.
"Trimmed with Red," five reels, with Madge Kennedy.
"The Woman and the Puppet," seven reels, with Geraldine Farrar.
"The Silver Horde," seven reels, Rex Beach Special.
"Out of the Storm," five reels, Eminent Authors Special.
"Jes' Call Me Jim," five reels, with Will Rogers.
"The Great Accident," five reels, with Tom Moore.
"The Slim Princess," five reels, with Mahel Normand.
"Roads of Destiny," five reels, with Pauline Frederick.
"Double-dyed Deceiver," five reels, with Jack Pickford.
"The Truth," five reels, with Madge Kennedy.
"Scratch My Back," five reels (Eminent Authors).
"Officer 666," five reels, with Tom Moore.
"Cupid, the Cowpuncher," five reels, with Will Rogers.
"Man Who Had Everything," five reels, with Jack Pickford.
"Girl With the Jazz Heart," five reels, with Madge Kennedy.
"It's a Great Life," five reels, (Eminent Artists).
"The Return of Tarzan," five reels, with Gene Pollar.
"Going Some," five reels, Rex Beach production.

### GOLDWYN SPECIALS

"The Border Legion," six reels.
"The Eternal Magdalene," six reels.

### FORD EDUCATIONAL WEEKLY

The Story of Zinc.
"Meat" Again.
Eventide.

### CAPITOL COMEDIES

"The Little Dears," two reels, with Carter De Havens.
"A Sure Cure," two reels, with Carter De Havens.

### BENNISON STAR SERIES

"High Pockets," five reels, with Louis Bennison.
"A Misfit Earl," five reels, with Louis Bennison.

### GOLDWYN-BRAY PICTOGRAPHS

"In Far Away New Zealand."
"Girl Pottery Makers of the Caribbeans."
"Taos Indians."

## GREIVER'S EDUCATIONAL

"Serpent's Tooth."
"Speeding Thru Dixie."
"Royal Ease."
"Colossus of Roads."
"The Spirit of the Birch."
"Suds."
"Precisely as Polly."
"Legend of the Corn."
"Jupiter's Thunderbolt."

## GROSSMAN PICTURES, INC.

"Face to Face," six parts, with Marguerite Marsh.

## HALLMARK PICTURES CORP.

### FAMOUS DIRECTORS SERIES

"A Veiled Marriage," five reels, with Anna Lehr.
"Carmen of the North," five reels, with Anna Bos.
"Chains of Evidence," five reels, with Anna Lehr and Edmund Breese.
"Wits vs. Wits."

### HALLMARK-BURTON KING PRODUCTIONS

"The Discarded Woman," five reels, with Grace Darling and Rod La Rocque.
"Love or Money," five reels, with Virginia Lee.
"The Common Sin," five reels, with Grace Darling and Rod La Rocque.

### SPECIAL PRODUCTIONS

"The Challenge of Chance," seven reels, with Jess Willard.
"Life's Greatest Problem."
"False Gods," eight reels, with Grace Darling.

## W. W. HODKINSON CORPORATION

*Distributed through the Pathe Exchange.*

### ARTCO PRODUCTIONS

"The Capitol," six reels, with Leah Baird.
"Cynthia-of-the-Minute," six reels, with Leah Baird.

### ZANE GREY PICTURES, INC.

"Desert Gold," seven reels, with E. K. Lincoln.
"Riders of the Dawn," six reels.

### BENJAMIN B. HAMPTON PRODUCTIONS

"The Westerners," seven reels, with Roy Stewart.
"The Sagebrusher," seven reels, by Emerson Hough.

### J. PARKER READ, JR., PRODUCTIONS

"The Lone Wolf's Daughter," seven reels, with Louise Glaum.
"Sex," seven reels, with Louise Glaum

### DEITRICH-BECK, INC.

"The Bandbox," six reels, with Doris Kenyon.
"The Harvest Moon," six reels, with Doris Kenyon.

### DIAL FILM CO. PRODUCTIONS

"King Spruce," seven reels, with Mitchell Lewis.

### LOUIS TRACY PRODUCTIONS

"The Silent Barrier," six reels with Sheldon Lewis.

### ROBERT BRUNTON PRODUCTIONS

"$30,000," five reels, with J. Warren Kerrigan.
"The Dream Cheater," five reels, with J. Warren Kerrigan.
"No. 99," five reels, with J. Warren Kerrigan.
"The Green Flame," five reels, with J. Warren Kerrigan.

### NATIONAL-BILLIE RHODES PRODUCTIONS

"The Blue Bonnet," six reels, with Billie Rhodes.

### JOSEPH LEVERING PRODUCTIONS

"His Temporary Wife," six reels, with Special Cast.

## HALL-ROOM BOYS PHOTOPLAYS, INC.

May 27—"Tit for Tat."
June 10—"Misfortune Hunters"
June 24—"Back on the Farm."
July 8—"Stung Again."

## JANS PICTURES, INC.

"Love Without Question," seven reels, with Olive Tell.
"Nothing a Year," seven reels, with Olive Tell.
"A Woman's Business," six reels, with Olive Tell.

## JUNGLE COMEDIES

"Caught With the Goods."
"Stopping Bullets."
"Circus Bride."
"Perils of the Beach."

## VICTOR KREMER PRODUCTIONS

"Little Shoes," five reels.
"Stripped of a Million," five reels.
"Strife," five reels.

## METRO PICTURES CORPORATION

### METRO SPECIALS

"The Best of Luck," six reels, with All-Star Cast.
"The Cheater," six reels, with Mae Allison.
"Parlor, Bedroom and Bath," six reels, with all-star cast.
"The Misfit Wife," six reels, with Alice Lake.
"Held in Trust," six reels, with May Allison.
"The Chorus Girl's Romance," six reels with Viola Dana.
"The Hope," six reels with All Star Cast.
"The Price of Redemption," six reels, with Bert Lytell.
"The Saphead," six reels, with Crane-Keaton.
"Clothes," six reels, with All Star Cast.

### NAZIMOVA PRODUCTIONS

"Stronger Than Death," six reels, with Nazimova.
"The Heart of a Child," seven reels, with Nazimova.
"Billions," six reels, with Nazimova.
"Madame Peacock," seven reels, with Nazimova.

### S. L. PRODUCTIONS

"Love, Honor and Obey," six reels, with All Star Cast.

### ROBERT HARRON PRODUCTIONS

"Coincidence," six reels, with Robert Harron.

### C. E. SHURTLEFF PRODUCTIONS

"The Mutiny of Elsinore," six reels, with All Star Cast.

### TAYLOR HOLMES PRODUCTIONS

"Nothing But the Truth," six reels.
"The Very Idea," six reels, with Taylor Holmes.
"Nothing But Lies," six reels, with Taylor Holmes.

### HOPE HAMPTON PRODUCTIONS

"A Modern Salome," six reels.

## PATHE EXCHANGE, INC.

### PATHE SPECIAL FEATURES

Apr. 25—"Rio Grande," seven reels, with Rosemary Theby.
June 6—"The Little Cafe," five reels, with Max Linder.

### FRANK KEENAN PRODUCTIONS

Feb. 29—"Smoldering Embers," five reels, with Frank Keenan.
May 2—"Dollar for Dollar," five reels, with Frank Keenan.

### EDGAR LEWIS PRODUCTIONS

Feb. 1—"Other Men's Shoes," seven reels.
May 30—"Sherry," seven parts, with Pat O'Malley.
Aug. 29—"Lahoma," seven reels.

### ALBERT CAPELLANI PRODUCTIONS, INC.

Mar. 7—"In Walked Mary," five reels, with June Caprice.

### J. STUART BLACKTON PRODUCTIONS

June 20—"Passers-By," six reels, with Herbert Rawlinson.
July 18—"Man and His Wife," six reels, with Herbert Rawlinson.
Sept. 5—"House of the Tolling Bell," six reels, with Bruce Gordon and May McAvoy.
Oct. 10—"Forbidden Valley," six reels, with Bruce Gordon and May McAvoy.

### J. D. HAMPTON PRODUCTIONS

July 4—"A Broadway Cowboy," five reels, with William Desmond.
Aug. 1—"One Hour Before Dawn," six reels, with H. B. Warner.
Aug. 15—"The Girl in the Web," six reels, with Blanche Sweet.
Sept. 12—"Felix O'Day," five reels, with H. B. Warner.
Sept. 26—"Object—Matrimony," five reels, with Blanche Sweet.

### HOBART HENLEY PRODUCTIONS

Nov. 2—"The Gay Old Dog," six reels, with John Cumberland.
May 9—"The Miracle of Money," five reels, with Margaret Sadden.

## PIONEER FILM CORP.

"Bubbles," five reels, with Mary Anderson.
"Dr. Jekyll and Mr. Hyde," five reels, with Sheldon Lewis.
"Were Is My Husband?" five reels, with Jose Collins and Godfrey Tearle.

## REALART PICTURES

### SPECIAL FEATURES

"Soldiers of Fortune" (Dwan), seven reels.
"The Mystery of the Yellow Room" (Chautard), six reels.
"The Luck of the Irish" (Dwan), six reels.
"Deep Purple," six reels, R. A. Walsh production.
"The Law of the Yukon," six reels, Chas. Miller production.

### STAR PRODUCTIONS

"The Stolen Kiss," five reels, with Constance Binney.
"Sinners," five reels, with Alice Brady.
"Nurse Marjorie," five reels, with Mary Miles Minter.
"Jenny Be Good," five reels, with Mary Miles Minter.
"Miss Hobbs," five reels, with Wanda Hawley.
"A Cumberland Romance," six reels, with Mary Miles Minter.
"A Dark Lantern," five reels, with Alice Brady.

## REELCRAFT PICTURES

### BILLY WEST COMEDIES

"Foiled," two reels.
"The Dodger," two reels.
"Masquerader," two reels.
"Brass Buttons," two reels.
"Hard Luck," two reels.
"Beauty Shop," two reels.
"The Artist," two reels.
"Going Straight," two reels.
"What Next?" two reels.
"That Dreamer," two reels.
"Hands Up," two reels.

### TEXAS GUINAN WESTERNS

"Not Guilty," two reels.
"Letters of Fire," two reels.
"Outwitted," two reels.
"My Lady Robin Hood," two reels.
"The Wildcat," two reels.
"The Night Rider," two reels.
"The White Squaw," two reels.
"A Moonshine Feud," two reels.
"The Desert Vulture," two reels.
"The Girl of the Rancho."

### ALICE HOWELL COMEDIES

"A Wooden Legacy," two reels.
"Her Bargain Day," two reels.
"Her Lucky Day," two reels.
"Cinderella Cinders."
"Ruhes and Romance," two reels.

### WILLIAM FRANEY COMEDIES

"The Paper Hanger," one reel.
"The Water Plug," one reel.
"The Glutton," one reel.
"The Hasher," one reel.
"Hard Cider," one reel.
"Tarred and Feathered," one reel.
"Play Hookey," one reel.

### GALE HENRY COMEDIES

"Chicken a la King," two reels.
"Don't Chase Your Wife," two reels.
"Her First Flame," two reels.
"Pants," two reels.
"Her Honor the Scrublady," two reels.
"Stung," two reels.

### ROYAL COMEDIES

Aug. 15—"Buggins," two reels, with Leon Errol.
Aug. 30—"Snakes," two reels, with Billy B. Van.
Sept. 15—"The Plucky Hoodoo," two reels, with Billy B. Van.
Sept. 30—"Where Are Your Husbands?" two reels, with Billy B. Van.

**MILBURN MORANTI COMEDIES**

"His Wedding Day," two reels.
"The Kick," two reels.
"Love, Where Art Thou?" two reels.
"Installment Plan," two reels.
"Wild, Wild West," two reels.
"Simp and Satan," two reels.
"Jealousy," two reels.
"Bungalow Bungle," two reels.
"Barber Shop Gossip," two reels.

## ROBERTSON-COLE PICTURES

**SUPERIOR PICTURES**

"The Brand of Lopez," five reels, with Sessue Hayakawa.
"Bright Skies," five reels, with Zasu Pitts.
"Devil's Claim," five reels, with Sessue Hayakawa.
"Notorious Mrs. Sands," five reels, with Bessie Barriscale.
"Uncharted Channels," five reels, with H. B. Warner.
June 20—"Heart of Twenty," five reels, with Zasu Pitts.

**SPECIALS**

"The Fortune Teller," seven reels, with Marjorie Rambeau.
"The Wonder Man," seven reels, with Georges Carpentier.
"Li Ting Lang," fice reels, with Sessue Hayakawa.
"Moon Madness," six reels, with All-Star Cast.
Aug. 1—"Life's Twist," six reels, with Bessie Barriscale.
Aug. 15—"Arabian Knight," five reels, with Sessue Hayakawa.
Aug. 29—"Big Happiness," seven reels, with Dustin Farnum.
Sept. 12—"Occasionally Yours," six reels, with Lew Cody.

**MARTIN JOHNSON PICTURES**

"Lonely South Pacific Missions."
"Recruiting in the Solomons."
"City of Broken Old Men."
"Marooned in the South Seas."

**ADVENTURE SCENICS**

"Sheep O'Leavenworth."
"Sons of Salooskin."
"Ghosts of Romance."
May 2—"Outlaw of Wilderness," one reel.
May 16—"The Lone Trapper," one reel.

**SUPREME COMEDIES**

"Take Doctor's Advice."
"Oh, You Kid!"
May 30—"Letty's Lost Legacy," one reel.
June 6—"Becky Strikes Out," one reel.

## LEWIS J. SELZNICK ENTERPRISES

**SELZNICK PICTURES**

*Distributed by Select Exchanges.*

"The Shadow of Rosalie Byrnes," five reels, with Elaine Hammerstein.
"Out of the Snows," five reels, with Ralph Ince.
"The Man Who Lost Himself," five reels, with William Faversham.
"The Flapper," five reels, with Olive Thomas.
"Whispers," five reels, with Elaine Hammerstein.
"The Valley of Doubt," five reels, with special cast.
"The Desperate Hero," five reels, with Owen Moore.
"The Servant Question," five reels, with William Collier.
"The Figurehead," five reels, with Eugene O'Brien.
"Panthea," five reels, with Norma Talmadge.
"Darling Mine," five reels, with Olive Thomas.
"The Point of View," five reels, with Elaine Hammerstein.
"The Poor Simp," five reels, with Owen Moore.

**SELECT PICTURES**

*Distributed by Select Exchanges.*

"Faith of the Strong," five reels, with Mitchell Lewis.
"Isle of Conquest," five reels, with Norma Talmadge.
"The Last of His People," five reels, with Mitchell Lewis.
"She Loves and Lies," six reels, with Norma Talmadge.
"The Seeds of Vengeance," five reels, with Bernard Durning.
"Just Outside the Door," five reels, with Edith Hallor.

**SELZNICK NEWS**

One reel weekly.

**HERBERT KAUMAN MASTERPIECE**

"A Good Fellow," one reel.
"Content," one reel.
"Pity the Poor," one reel.
"Society Bad-Man," one reel.
"Dictionary of Success," one reel.
"A Certain Rich Man" one reel.
"The Battler and the Bottler," one reel.
"Who Threw the Brick?" one reel.
"Johnnie," one reel.
"Little Red Riding Hood," one reel.

**NATIONAL PICTURES**

*Distributed by Select Exchanges*

"Just a Wife," five reels, with special cast.
"Blind Youth," five reels, with special cast.
"The Invisible Divorce," five reels, with special cast.
"Marooned Hearts," five reels, with Conway Tearle.
"Out of the Snows," five reels, with Ralph Ince.

**REPUBLIC PICTURES**

*Distributed by Republic Exchanges.*

"Mr. Wu," five reels, with special cast.
"Baby," five reels, with special cast.
"Mountain Madness," five reels, with special cast.

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Twice a Week News Reel.

**PRIZMA PICTURES**

"Death, Where Is Thy Sting?" one reel.

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"And the Children Pay," seven reels, with Garrett Hughes.
"Your Wife and Mine," five reels.
"Human Passions," five reels.
"The Red Viper," six reels, with Garett Hughes.
"It Happened in Paris," five reels.
"Broken Hearts," five reels.
Johnny Dooley Comedies, two reels, monthly.

### UNITED ARTISTS CORPORATION

Sept. 1—"His Majesty, the American," eight reels, with Douglas Fairbanks
Oct. 20—"Broken Blossoms," six reels, D. W. Griffith production.
Dec. 29—"When the Clouds Roll By," six reels, with Douglas Fairbanks
Jan. 18—"Pollyanna," six reels, with Mary Pickford.
Apr. 25—"Down on the Farm" (Sennett), five reels.
May 23—"Romance,' eight reels, with Doris Keane.
June 13—"Mollycoddle," six reels, with Douglas Fairbanks.
June 27—"Suds," five reels, with Mary Pickford.
Sept. 5—"The Love Flower." D. W. Griffith production.

### UNIVERSAL FILM MFG. COMPANY

#### UNIVERSAL FEATURES

May 3—"Bullet Proof," five reels, with Harry Carey.
May 10—"Girl in Room 29," five reels, with Frank Mayo.
May 24—"The Path She Chose," five reels, with Anna Cromwall.
May 31—"Everything But the Truth," five reels, Lyons and Moran.
June 14—"A Tokio Tiren," five reels, with Tsuru Aoki.
June 21—"Alias Miss Dodd," five reels, with Edith Roberts.
June 28—"Human Stuff," five reels, with Harry Carey.
July 12—"The Red Lane," five reels, with Frank Mayo.
July 19—"The Girl in the Rain," five reels, with Ann Cornwall.
July 26—"La La Lucille," five reels, with Lyons and Moran.
Aug. 16—"Under Northern Lights," five reels, with Virginia Faire.

#### JEWEL PRODUCTIONS

"The Right to Happiness," eight reels, with Dorothy Phillips.
"Forbidden," six reels, with Mildred Harris.
"Blind Husbands," seven reels, with Eric Stroheim.
"The Virgin of Stamboul," seven reels, with Priscilla Dean.
"Under Crimson Skies," six reels, with Elmo Lincoln.

### VITAGRAPH

#### ALICE JOYCE SPECIAL PRODUCTIONS

"The Sporting Duchess," seven reels.
"Dollars and the Woman," six reels.
"The Prey," six reels.

#### EARLE WILLIAMS PRODUCTIONS

"The Fortune Hunter," seven reels.
"Captain Swift," five reels.
"A Master Stroke," five reels.
"The Purple Cipher," five reels.

#### CORINNE GRIFFITH PRODUCTIONS

"Human Collateral," five reels.
"Deadline at Eleven," five reels.
"The Garter Girl," five reels.
"Bab's Candidate," five reels.
"The Whisper Market," five reels.

#### HARRY T. MOREY PICTURES

"The Sea Rider," five reels.
"The Gauntlet," five reels.

#### VITAGRAPH SUPER-FEATURES

"The Courage of Marge O'Doone," seven reels (James Oliver Curwood).
"Trumpet Island," seven reels, all-star cast (Tom Terriss Production).

#### LARRY SEMON COMEDIES

"The Head Waiter," two reels.
"The Grocery Clerk," two reels.
"The Fly Cop," two reels.
"School Days," two reels.
"Solid Concrete," two reels.
"The Stage Hand," two reels.

#### JIMMY AUBREY COMEDIES

"The Decorator," two reels.

### CURRENT SERIALS

ARROW, "Thunderbolt Jack," with Jack Hoxie.
ARROW, "Lightning Bryce," with Ann Little and Jack Hoxie.
ARROW, "The Lurking Peril," with Anne Luther and George Lurpin.
ARROW, "The Fatal Sign," with Claire Anderson.
FOX, "Bride Thirteen," with All Star Cast.
HALLMARK, "The Screaming Shadow," with Ben Wilson and Neva Gerber.
PATHE, "Daredevil Jack," with Jack Dempsey.
PATHE, "Trailed by Three," with Frankie Mann and Stuart Holmes.
PATHE, "Ruth of the Rockies," with Ruth Roland.
PATHE, "The Third Eye," with Warner Oland and Eileen Percy.
PATHE, "Pirate Gold," with G. B. Seitz and Marg. Courtot.
REPUBLIC Pictures, "The Whirlwind," with Chas. Hutchinson.
UNIVERSAL, "The Moon Riders," with Art Acord.
UNIVERSAL, "The Vanishing Dagger," with Eddie Polo.
VITAGRAPH, "The Silent Avenger," with William Duncan.
VITAGRAPH, "Hidden Dangers," with Joe Ryan and Jean Paige.
VITAGRAPH, "The Veiled Mystery," with Antonio Moreno.

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HOMESPUN FOLKS

By Julien Josephson

A story that hits the greatest target in all the world—the human heart. Not a cocktail drama; a genuine, clean story excelling "The Old Homestead" and rivalling "Way Down East" in its homely appeal.

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ASSOCIATED PRODUCERS, INC.
729 SEVENTH AVENUE, NEW YORK CITY



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# "THE FLAMING DISK"

Supported by LOUISE LORRAINE

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Carl Laemmle presents
"SHIPWRECKED
AMONG CANNIBALS"
Universal—Jewel

# DAVID WARK

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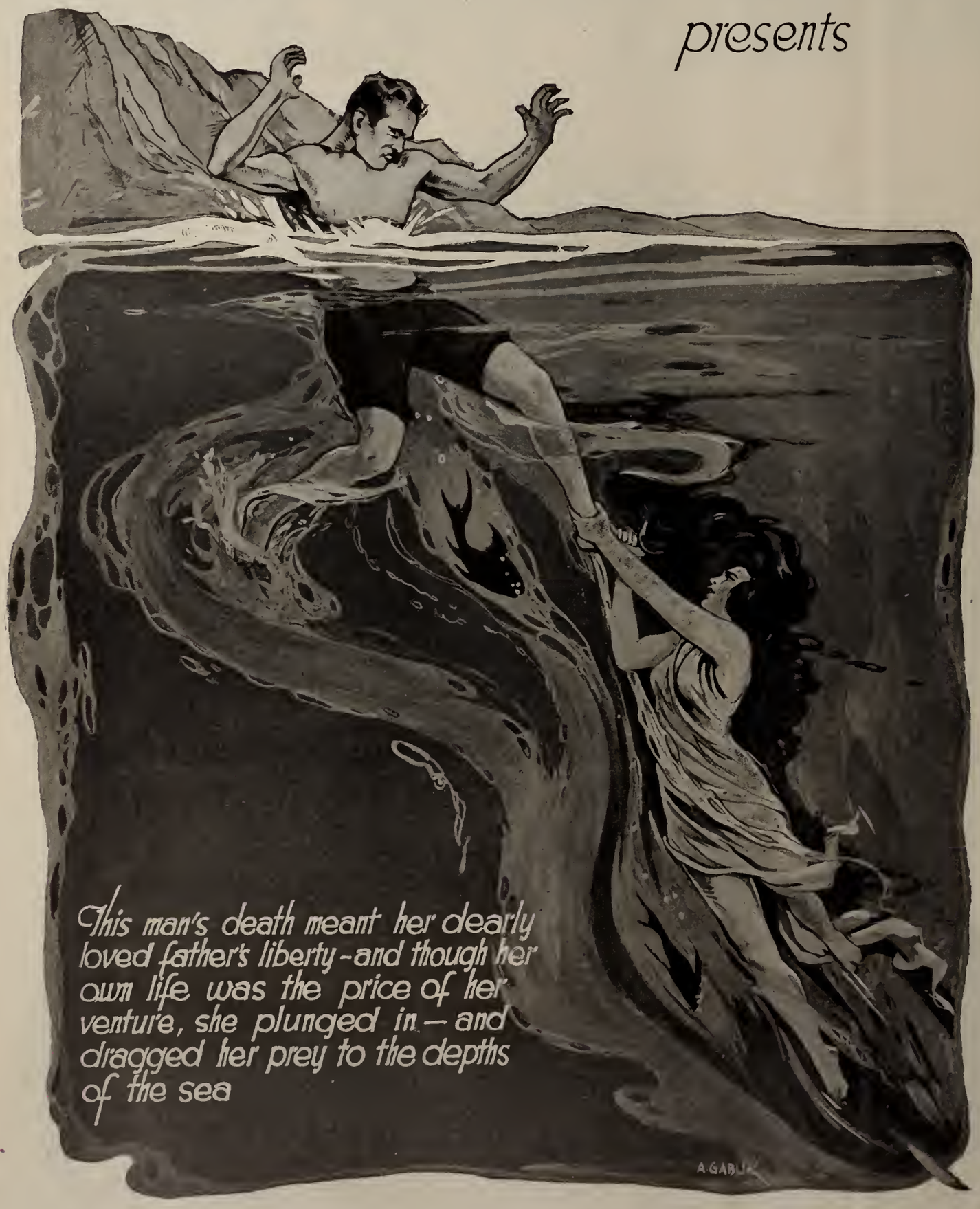

# GRIFFITH

# "THE LOVE FLOWER"

From the Collier's Weekly Story "Black Beach" by Ralph Stock

A REMARKABLE OFFERING, POWERFUL IN ITS MELODRAMATIC APPEAL, DARING IN ITS CONCEPTION, AND CARRYING THROUGHOUT THAT PERFECTION OF DETAIL AND FINISH THAT IS AN INSEPARABLE PART OF A GRIFFITH PRODUCTION

*The cast includes Richard Barthelmess, Carol Dempster, Anders Randolph, George Mc Quarrie, Florence Short, Crauford Kent and others*

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BENJ B. HAMPTON

WINSTON CHURCHILL

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### From the Great Novel by WINSTON CHURCHILL

HERE is a picture which offers to the amusement-seeking public everything that they demand in screen entertainment.

A most enthralling story from the pen of the foremost novelist of the day has been made into a production through the genius of Benj. B. Hampton that will live for a long time in the memory of everyone that sees it.

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*Directed by*
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*With all star cast including*
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**CLAIRE ADAMS**
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*a drunken mate*
*a hellion crew*
*mutiny*
*a defenseless girl*
*in the offing,*
*a cannibal isle*
*naked savages*
*and worse*
*eaters of human flesh*
*followers of vague*
*distorted gods*
*savage festival*
*love · adventure*
*novel twists*
*daring dances*
*bizarre · fiery · dazzling*

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## "The Woman Untamed"

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*Vera Gordon as the mother*

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A PHOTOPLAY FEATURING
ALMA RUBENS.

Story by Fannie Hurst . Scenario by-
Frances Marion . Directed by Frank Borzage.

*A Paramount Artcraft Picture*

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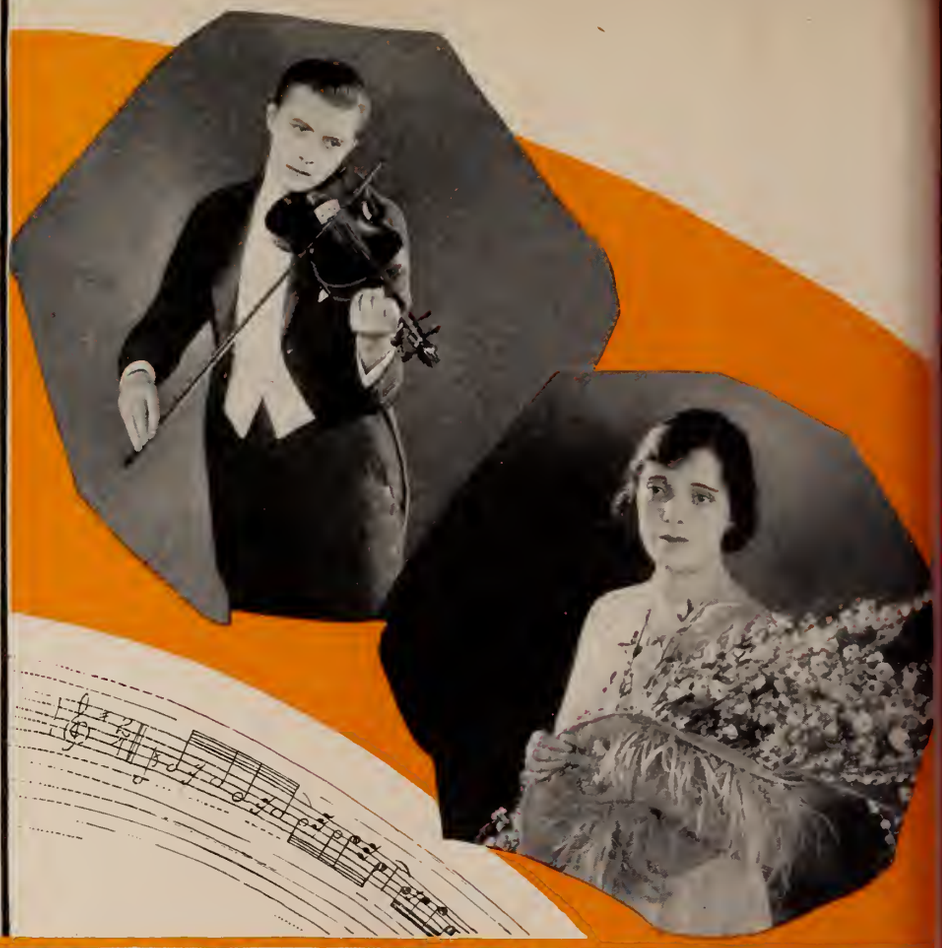

Cosmopolitan Productions

# "HUMORESQUE"

A PHOTOPLAY FEATURING

## Alma Rubens

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*The comedy of "Potash and Perlmutter"—*
*The mother love of Madame X"—*
*All rolled into one supreme photoplay!*

*A Paramount Artcraft Picture*

*Story by* FANNIE HURST

*Scenario by* FRANCES MARION

*Directed by* FRANK BORZAGE

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As Alice Joyce runs the gamut of human emotions in the role of Helen Reardon, so also she appears in a remarkable array of gowns which enhance her beauty. "The Prey" provides opportunities for the display of the talent and the charm of the dainty star such as she never had before.

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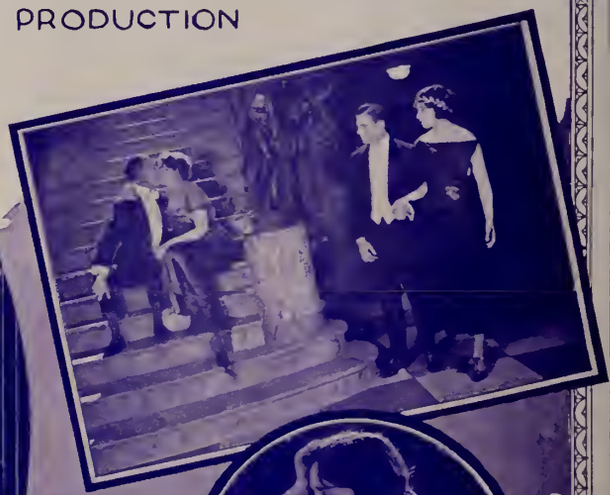

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Special

# HOMESPUN FOLKS

*featuring*

## LLOYD HUGHES

*and an all-star cast*

Story by Julien Josephson ~ ~ ~ Directed by John Griffith Wray

*A Heart-Drama of Ten Thousand Small Towns and Sixty Million Small Town People.*

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# And "Way Down East"

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# To the Exhibitors of the United States

We do not believe that producers or distributors who fill the trade journals week after week with letters and controversies airing their jealousies and hatreds of each other can be giving the care and attention to production that you, the exhibitors, have a right to expect in return for the rentals you are asked to pay.

We do not believe that back-fence scandal-mongering will in any way be helpful to the state of mind that an organization or producer should have when setting out to make big, profitable pictures for you.

What a pity (and what a disgrace) it is that a really big industry (big in spite of many of the people in it) should appear before the world like a gathering of quarrelsome fish-wives.

We cannot believe that the exhibitors of the country, who make possible the very existence of producers and distributors, are interested in the dirty linen or dirty politics of the industry.

Once again we call your attention to the fact (very striking by contrast) that the Associated Producers are *working*—not *talking*.

MARSHALL NEILAN - ALLAN DWAN - GEORGE LOANE TUCKER - MAURICE TOURNEUR
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*offer*

# "The HEART of a WOMAN"

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## PEERLESS PICTURES COMPANY

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# SEWELL FORD'S

FAMED STORIES OF THE RED HEADED OFFICE BOY WHO HAS TICKLED A HUNDRED MILLION RIBS.

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WITH **JOHNNY HINES** AS "TORCHY"

*Produced by Master Films Inc.*

SEVEN volumes of Torchy stories have been published—and leading newspapers are printing new ones.

Ready-made audiences await your opening doors to show their favorite character.

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And best of all, REAL COMEDY, the sort that leaves a demand for MORE.

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## HOW HE KNOCKS

**Taken in action with the Yankees and Cleveland Teams in actual 1920 game . . . .**

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GIVE YOUR PUBLIC THE ONE GENUINE SINGLE REEL OF BABE RUTH IN ACTION AND SLOW MOTION.

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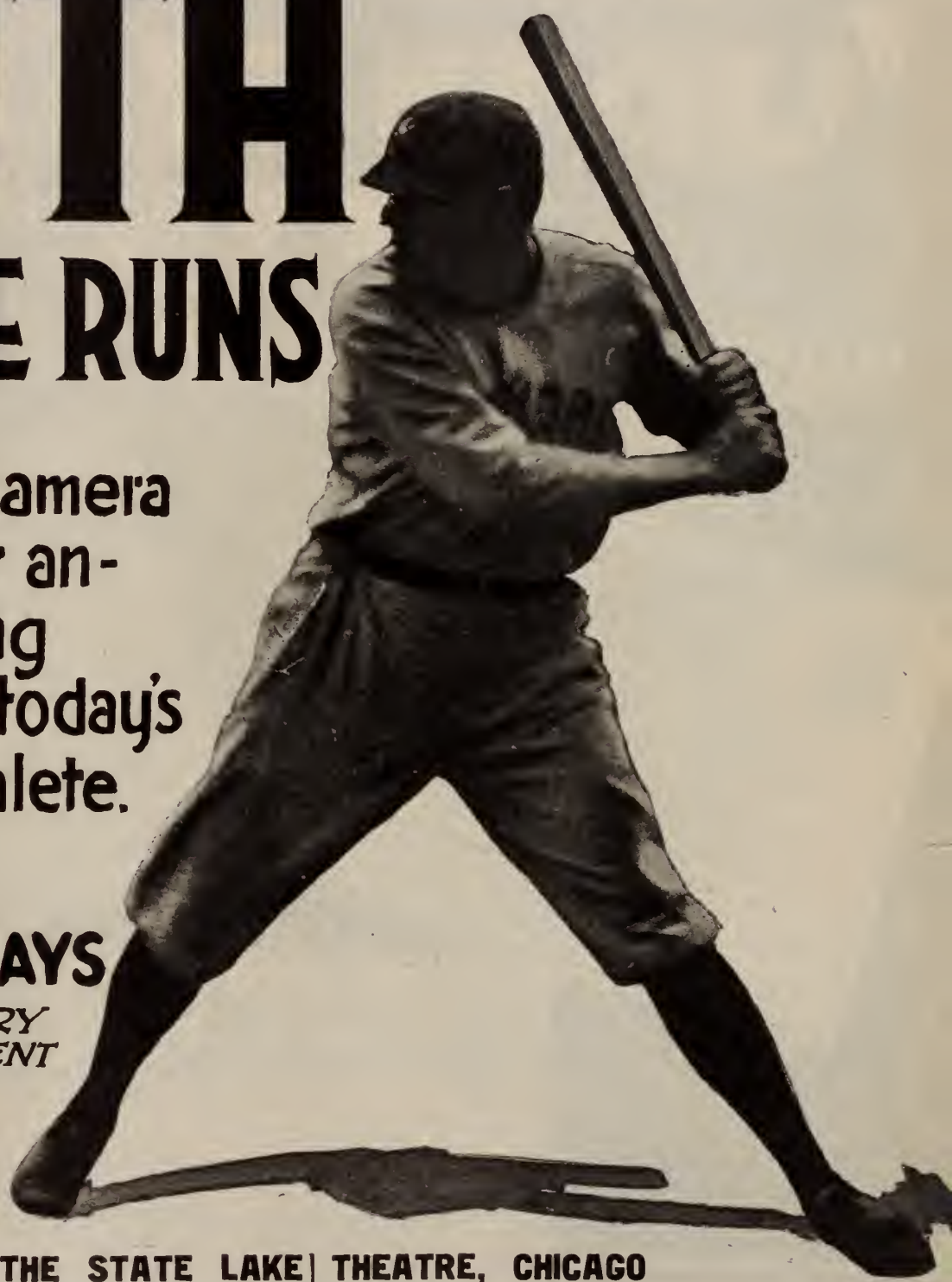
EVER OFFERED TO EXHIBITORS

# RUTH

## HIS HOME RUNS



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UP IN MARYS ATTIC OPENED METROPOLITAN OPERA HOUSE TONIGHT WITH RECORD BREAKING CROWD STOP HUNDREDS CLAMORING FOR ADMISSION AT SECOND SHOW STOP CROWD BROKE THROUGH AFTER WAITING FOR SEATS OVER ONE HOUR STOP OVER SIX THOUSAND ADMISSIONS MISS ETHEL BROWNER TOOK THE HOUSE DOWN WITH THE SONG UP IN MARYS ATTIC STOP TRAFFIC STOPPED WHEN AEROPLANES DROPPED ONE HUNDRED PASSES OVER THE CITY STOP PREDICT BREAKING ALL RECORDS FOR THIS HOUSE STOP CONGRATULATIONS ARE POURING IN FROM ALL SIDES STOP YOU CERTAINLY HAVE A MONEY MAKER STOP SUCCESS TO FINE ARTS

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# A CHRISTIE COMEDY

BRAND NEW — IN TWO ROLLICKING REELS

## WITH HARRY GRIBBON

*Helen Darling, Teddy Sampson and The Follies Girls.*

DIRECTED BY JAMES CLEMENS

If you do not know the NEW two reel Christie Comedies, you and your *savings bank* both have cause for regret. This one starts with the story of a groom to be, home from his bachelor party, who finds a babe on his doorstep—pretty serious when the bride demands explanations.

The Harry Gribbon who was such a success in the comedy field has a real opportunity here.

*Have YOU Shown*
- *"Kiss Me Caroline"*
- *"A Seaside Siren"*
- *"Out for the Night"*
- *"Seven Bald Pates"*

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*729 Seventh Ave. New York*

The Fanark Corporation

*Presents*

# *"The* CRIMSON CROSS"

Story and Scenario By

N. BREWSTER MORSE

Directed By

GEORGE EVERETT

With An All Star Cast Including

EDWARD LANGFORD, MARIAN SWAYNE, VAN DYKE BROOKS, EULALIE JENSEN, WILLIAM E. HALLMAN, AUGUSTUS PHILLIPS and ARCHIE CLARK

PRESENTED BY

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*Address Inquiries*

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204 West 55th Street New York

Federated Exchanges
announce
BESSIE LOVE
in
A Series of Four Special Productions
Presented by
Andrew J. Callaghan Productions Inc.
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Announce the release of four superior productions starring

Bessie Love

The first release is ready for screening at all exchanges

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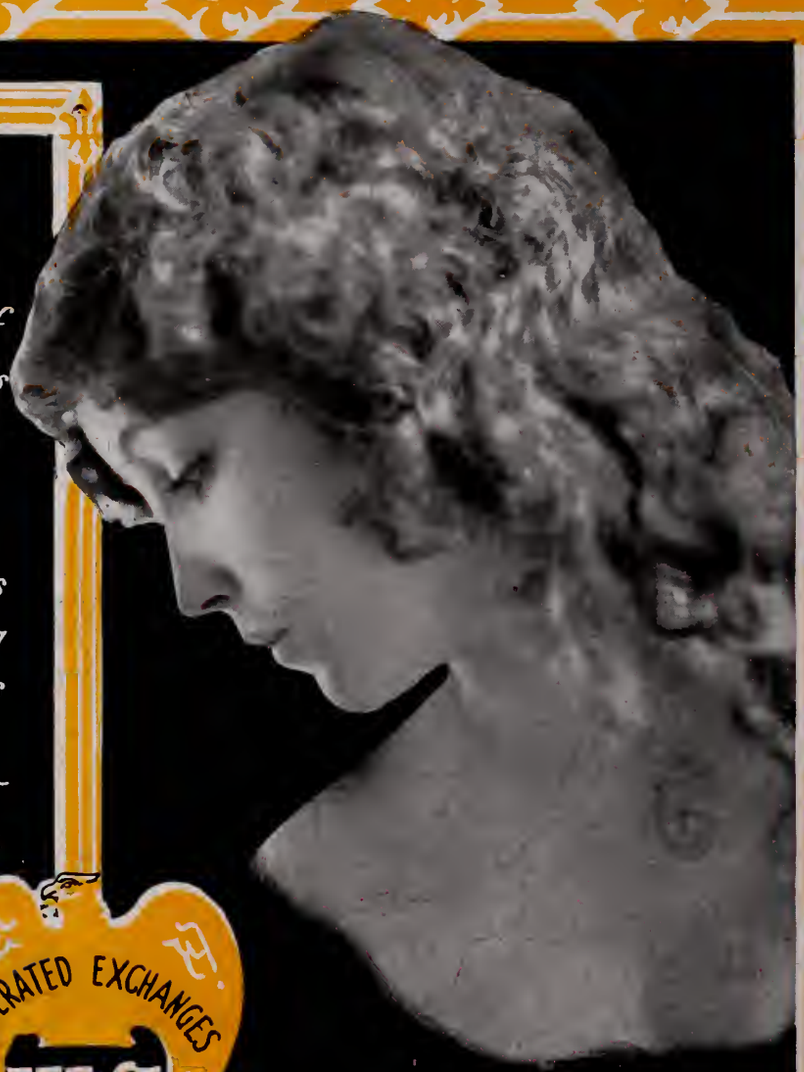

# Bessie Love

## The Princess Charming

She needs no introduction to you or your audiences.

She is the favorite of millions.

For the first time she is making her own pictures.

She will make four super-productions from the works of famous novelists.

The best Directors in the industry will direct her.

Tremendous advertising and Exploitation will be furnished.

They will be released by the greatest organization of INDEPENDENT exchanges in the world.

FEDERATED EXCHANGES

# The First Two

## BONNIE MAY
by Louis Dodge

## The MIDLANDERS
by Charles Tenney Jackson

Both from popular novels published by Chas. Scribner's Sons and Bobbs-Merrill Co.

Two directors for EACH picture
Ida May Park and Jos. De Grasse

The Star at the head of her own company in her own studio

A REAL INDEPENDENT
Releasing Company.
Investigate TODAY!

Federated Exchanges

FEDERATED EXCHANGES
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# EXHIBITORS!

We have taken you at your word!

YOU DEMANDED
- Big Independent Productions
- A Star With a National Reputation
- Directors Whose Names on your Screen are a Guarantee of Perfect Production.
- Novels by World Famous Authors
- A Real Independent Release

## HERE THEY ARE!

## Andrew J. Callaghan Productions Inc.

# BESSIE LOVE

IDA MAY PARK AND JOSEPH DE GRASSE

BONNIE MAY by Louis Dodge (Charles Scribner's Sons)
The MIDLANDERS by Charles Tenney Jackson (Bobbs-Merrill Co.)

## Federated Film Exchanges of America Inc.

If you meant what you said see your Federated Exchange now!

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| Empire State Film Corporation, | 729 7th Avenue | New York City. |
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| Masterpiece Film Attractions. | 1235 Vine St. | Philadelphia, Pa. |
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| Quality Film Corporation, | 414 Ferry St. | Pittsburgh, Pa. |
| Harry Lande, Manager, | | |
| Standard Film Service. | Sloan Building. | Cleveland, O. |
| Harry Charnas, Manager. | | |
| Celebrated Players Film Co. | 207 So. Wabash Ave. | Chicago, Ill. |
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| United Film Service. | 3628 Olive St. | St. Louis, Mo. |
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WILLIAM FOX

*presents*

# "BRIDE 13"

## A serial in fifteen acts

Staged by Richard Stanton

Story by E. Lloyd Sheldon

Scenario by Edward Sedgwick

*Moving Picture World* says: *"It presents a whirlwind of action and is undoubtedly one of the fastest serials that have been placed on the market."*

The thirteenth bride, a figure of sterling courage and steadfast devotion—the embodiment of the finest qualities of American Womanhood.

# "BRIDE 13"

The Hero whose unswerving loyalty, unconquerable bravery and keen decision outwit the knaveries of the pirates, and upset the gigantic crime plotted beneath the sea.

The Society Accomplice of the Mahdi—a suave and polished "gentleman" who utilizes his acquaintance with wealthy families to betray them into shame and misery.

*Motion Picture News says: "Action and more action is the keynote. There is not a let-up, no slackening in speed or punch.—The seaplane stunts are certainly 'hair-raisers.'"*

# "BRIDE 13"

The Mahdi—arch villain, leader of the vile band of pirates that seeks to besmirch the hearths of the wealthiest homes; a sinister force symbolical of the darkest evil.

*Exhibitor's Trade Review* says: *"It is a serial de luxe, all right, with no expense spared to dazzle the eye and stir the spectators to the fever point of excitement."*

# "BRIDE 13"

*Fox Exchanges Are Supplied With Prints*

*Contracts Are Ready*

*Book Now!*

Zara, the Villainess—cruel as the Fiends of Inferno, whose diabolical mind schemes the most fearful tortures for the captured brides and those who seek to rescue them.

*Exhibitors Herald says: "As was to be expected, the picture market is the richer for William Fox's entry into the serial field. 'Bride 13' is a chapter play of unusual and salable qualities, well supplied with the elements that make for box-office prosperity."*

Fox Entertainments

# Are You Playing Them?

## —IF NOT YOU OUGHT TO BE!

*Your Patrons won't be satisfied until you show them—*

FOX NEWS

Edited by WILLIAM FOX

Twice a Week

A Cameraman in every corner of the globe

Captain Bud Fisher's Creation

MUTT AND JEFF

ONE EVERY WEEK.

A LAUGH EVERY LOOK

Fox Entertainments

WILLIAM FOX *presents*

# WILLIAM RUSSELL

*IN*

# THE MAN WHO DARED

WITH

EILEEN PERC

STORY AND SCENARIO

JULIUS G. FURTHMA

DIRECTED BY

EMMETT J. FLYNN

Laws meant
nothing to this man—
what he wanted he took
There is a strange
twist in this story—
your fans will say;
"The most likeable
Russell picture
yet."
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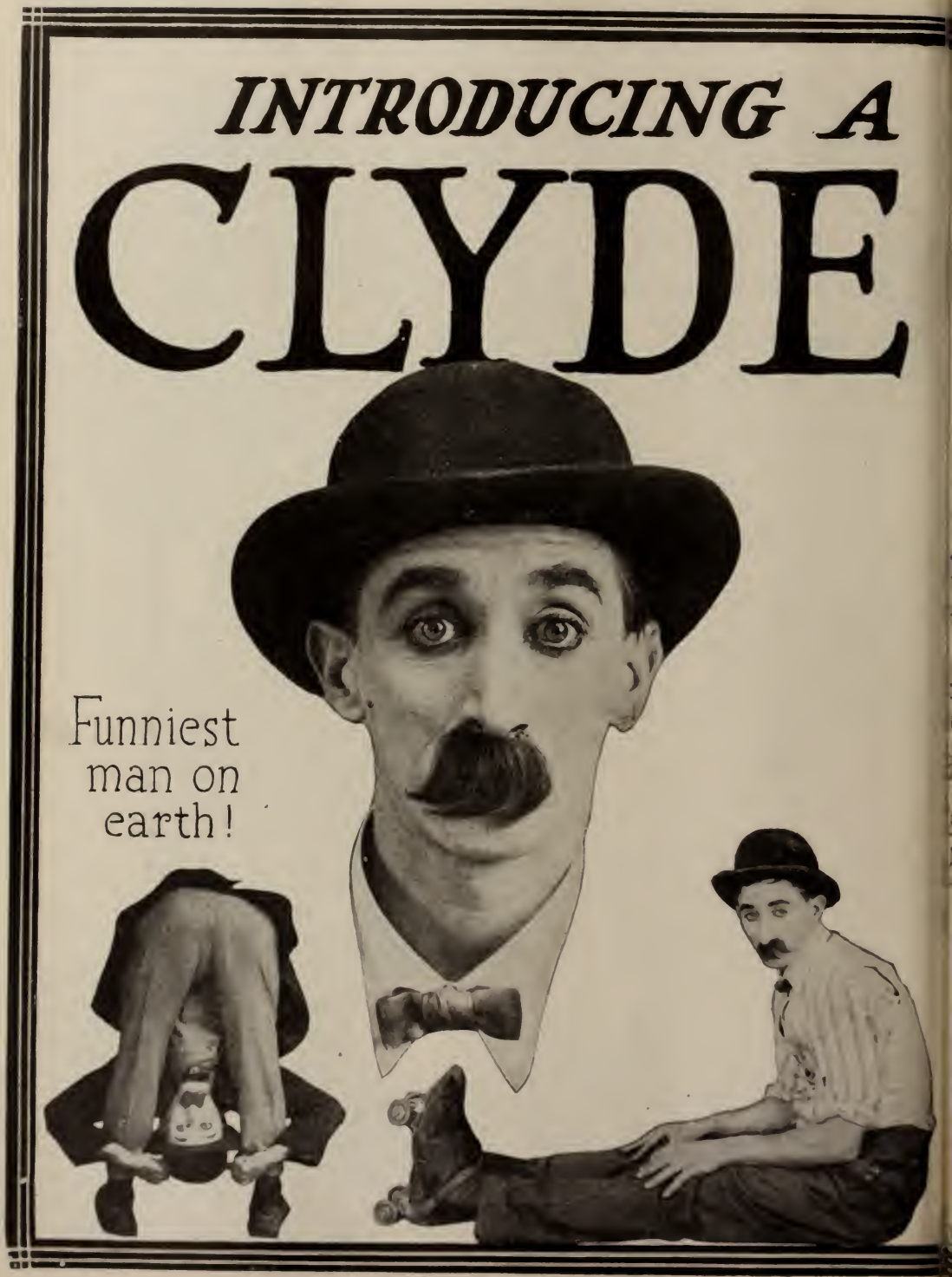
WILLIAM FOX

presents

Shirley Mason

.n
MERELY
MARY
ANN
The big Stage Success
Israel Zangwill—
ECTION AND SCENARIO BY
WARD J. LE SAINT
99 Pounds of Pep,
Personality and
Petiteness!"
Fox Entertainments


INTRODUCING A
CLYDE
Funniest man on earth!

NEW FOX STAR
COOK
pling had a
e-vision of
yde Cook
en he wrote
t famous line,
s a injia—
bber idiot
a spree!"
WILLIAM FOX presents
CLYDE COOK
IN
"KISS ME QUICK"
Directed by Jack Blystone
ox Entertainments

WILLIAM FOX *presents*

# Lt. Ormer LOCKLEAR

*in*

# The SKYWAYMAN

*With*

LOUISE LOVELY

A DRAMA of LIFE and THRILLS ABOVE THE CLOUDS

BY

JULIUS G. FURTHMAN

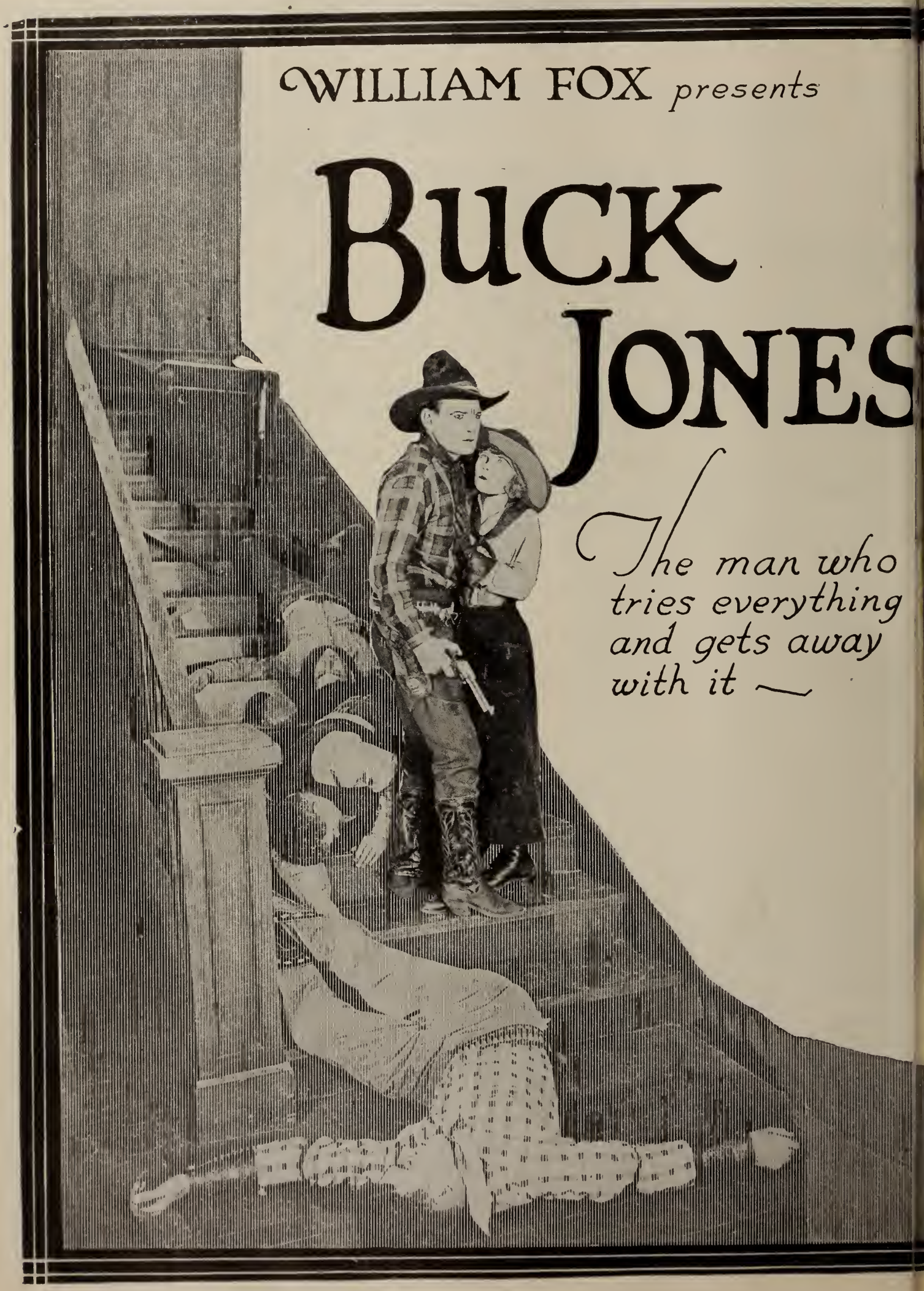
DIRECTED BY

JAMES P. HOGAN

*His exploits were done in the interest of aeronautics. Air safety was his object, and the risk was never too great, if, thereby, the science of flight was the gainer.*

Ten per cent of the profits of "THE SKYWAYMAN" exhibition throughout America will be given to the families of Lieut. Ormer Locklear and Pilot Milton Elliott by Fox Film Corporation.

HOTEL
LA CROSSE
Fox Entertainments


WILLIAM FOX presents
BUCK JONES
The man who tries everything and gets away with it —

Firebrand
Trevison
FROM THE NOVEL BY
CHARLES ALDEN SELTZER
SCENARIO BY
DENISON CLIFT
DIRECTED BY
THOMAS N. HEFFRON
Fox Entertainments

There's a lucky exhibitor in every community!
He's the one who is showing
FOX
SUNSHINE
COMEDIES
ARE YOU THAT EXHIBITOR?
Fox Entertainments

# "Best Picture of Season"

*—Brooklyn Citizen*

*Speaking of*

## King Vidor's

Production

# "The Jack-Knife Man"

Taken from the Novel by

## Ellis Parker Butler

Directed by King Vidor
Scenario by William Parker
Photographed by Ira H. Morgan

Foreign Representative, David P. Howells, Inc.
729 Seventh Avenue, New York City

FIRST NATIONAL EXHIBITORS CIRCUIT

A First National Attraction

Brooklyn Citizen

## SPLENDID FILM AT THE STRAND

### Brooklyn Audience Enthusiastically Applauds "The Jackknife Man."

Managing Director Hyman, of the Strand Theatre, is offering one of the best programmes of the season at that popular theatre this week, where the feature is King Vidor's latest motion picture, "The Jack-Knife Man," one of the best movie productions ever shown on the screen. It was enthusiastically applauded by the big audience. The story abound in human interest, pathos and comedy. It centers around a kind-hearted old man, Peter Lane, the "jack-knife man," whose golden rule is "help thy fellow man." The author Ellis Parker Butler, introduces in his story unusual characters.

The self-sacrificing and suffering of the "jack-knife man" in shielding little Buddy, who is left friendless after the death of his mother, furnishes a story of pathos and humor. The scenes throughout are very good, especially the rainstorm scene in the early part of the production.

Fred Turner portrays the character of Peter Lane, giving it the right touch, and is ably supported by such well known screen artists as Harry Todd, Willis Marks, Claire McDowell, Lillian Leighton, Charles Arling, Florence Vidor and little Bobby Kelso.

...rry Simon, the popular ... in his latest ...

**There'll be a Franchise everywhere**

# Here's Why It's a

It's Picturized by
One of the Greatest
Screen Directors

# AN ALLAN DWAN

## Production

*The man who directed the great screen successes:*

"A Splendid Hazard"
"The Scoffer"
"Luck of the Irish"
"Soldiers of Fortune"
"Sahara"
"Heading South"
"He Comes Up Smiling"
"Cheating Cheaters"
"David Harum"

It's Filled With
Big Moments; Here's
Just a Few of Them

Terrific fire, destroying scores of buildings.

Burning of mine shafts and battle of miners with blaze far under ground.

Leap from blazing shaft.

Trapped to death in tunnel.

Rescue of men in chain buckets.

Women waiting for their dead.

Heart-breaking scenes in homes of the bereaved.

Battle with mob in city streets.

Attack of miners' club.

Shooting down of citizens.

Kidnapping of boy.

Child held as shield against bullets.

Slaying of child.

The madness of a bereaved mother.

Temptation of a modern St. Anthony.

His fall and the penalty he pays.

Wrecking of lives by a beautiful but unprincipled woman.

**There'll be a Franchise everywhere**

# Big Production

It's Portrayed by
An All Star Cast;
Look Over This List

James Kirkwood
Anna Q. Nilsson
Mary Thuman
Philo McCullough
Ward Crane
John Burton
Margaret Campbell
Percy Challenger
Arthur Hoyt
Kate Toncray
Emmet King
Maryland Morne

*More Big Moments*

The lure of the Lorelei.
Slaying of "The Fool" by a wronged woman.
The Lorelei's terrible revenge.
Breaking of homes by the Lorelei.
An irate husband's revenge.
Old Linen Pants' Victory.
Adoption of a love child.
Salvation of a woman of the streets.
The breaking of two hearts.
Reunion—true love.

It's an Epic Drama
of American Life
By a Great Author

# "IN THE HEART OF A FOOL"

By
William Allen White
Presented by
Mayflower Photoplay Corporation
Directed by Allan Dwan

A First National Attraction

Rothacker Prints

**There'll be a Franchise everywhere**

An avalanche of responses from independent state rights buyers has already made

# Babe Ruth *in* Headin' Home

the sensational record success of motion pictures ...

We give you our best word that the rapid closing of territory calls for prompt action if you would ride with the big tide of money -

Positively released September 20th

Produced by Yankee Photo Corporation.

KESSEL & BAUMANN

LONGACRE BUILDING, NEW YORK

# ROBERTSON-COLE SUPER-SPECIALS

## The First Ten

**Pauline Frederick**
in a dramatic masterpiece
from the play "Iris" by Arthur Wing Pinero

**Dustin Farnun**
in "Big Happiness" by Pan

**Lew Cody**
in "Occasionally Yours"

**Mae Marsh**
in "The Girl Who Lived in the Woods" by
Marjorie Benton Cooke, directed by Adolfi

**Otis Skinner**
in "Kismet" directed by Gasnier

**Sessue Hayakawa**
in "The First Born"

**William Christy Cabanne's** powerful
production of his own story
**"So Long Letty"** with a remarkable cast
Al. E. Christie Production

**All Star Haworth Special**
"The Beach of Dreams"

**Arsene Lupin Production "813"** with
Wedgwood Nowell

RC
PICTURES

# ROBERTSON-COLE
SPECIAL

# BESSIE BARRISCALE
in
# "LIFE'S TWIST"

*A Romance which leads love from Society to the Slums . . .*

THE maid with money, the girl from the gutter, and the man of aristocratic name—all struggling in the web of Fate. — The threads of this story, touching all grades of men and women, make the production's appeal as varied as the whole scale of human emotion.—In terms of exhibitor interest, this means that the audiences attracted will be broad as humanity, and the financial yield in proportion.

DIRECTED BY
## WILLIAM CHRISTY CABANNE

# THE STEALERS
# are coming

Katherine MacDonald Pictures Corp'n
Sam E. Rork, President
presents

# Katherine MacDonald

*The American Beauty*

—in—

## "The Notorious Miss Lisle"

From the novel by Mrs. Baillie Reynolds
Directed by James Young

Photographed by J. Brotherton
Art Director, Milton Menasco

By arrangement with attractions Distributing Corp'n
B. P. Schulberg, President
Foreign representative, David P. Howells, Inc.
729 Seventh Ave., New York City

Rothacker Prints

**There'll be a Franchise everywhere**

# *Katherine MacDonald's Acting Hits the Top Mark*

GREAT EMOTIONAL ABILITY

"'The Notorious Miss Lisle' is handled differently and with many artistic touches. Katherine MacDonald is a beautiful woman beyond question of doubt, and in her role here, she appears to her best advantage. She also reveals an emotional ability that is at all times effective."—*Wid's.*

SPLENDID ACTING

"Katherine MacDonald seems to grow prettier with each photoplay. In 'The Notorious Miss Lisle' she is supplied with a story that holds the interest through each minute of the play. Splendidly acted."—*New York Tribune.*

CAPABLE AND BEAUTIFUL

"Miss MacDonald is certainly a beautiful woman, and to her beauty may be added capability. Altogether delightful."—*New York Evening Post.*

LENDS IT DISTINCTION

"Katherine MacDonald lends distinction to 'The Notorious Miss Lisle,' headlining the Strand's attractions."—*New York American.*

APPEALS TO WOMEN

"'The Notorious Miss Lisle' offers all the allurements of society melodrama. It is an artistic production. The plot holds its interest to the finish. Feminine patrons will be especially attracted by the beautiful costumes which set off Miss MacDonald's graceful figure."—*Exhibitor's Trade Review.*

ACTING WELL DONE.

"Katherine MacDonald plays well the role of the bride in 'The Notorious Miss Lisle' at the Strand theatre."—*New York News.*

BEAUTY IS STRIKING

"The striking beauty of Katherine MacDonald is not the least feature of this film. Rarely do we find a picture actress who can compare with this star in true beauty. She also wins acting honors. Interest and suspense sustained."—*New York Morning Telegraph.*

A REALISTIC DRAMA

"'The Notorious Miss Lisle' has in its favor a vitally important point in screen or stage drama—reality."—*Motion Picture News*

NOW A REAL ACTRESS

"'The Notorious Miss Lisle,' is one scenario out of a hundred, well knit, logical and convincing. Miss MacDonald has much more variety of expression than when she made her screen debut. Her classic is more plastic, and she is a warm blooded, impassioned emotional actress now."—*New York Mail.*

GOOD THROUGHOUT

"'The Notorious Miss Lisle' presents the strikingly beautiful Katherine MacDonald as the stellar attraction at the Strand. The story sustains the interest throughout."—*New York Evening Telegram.*

STORY SUSTAINS INTEREST

"Miss Katherine MacDonald exercises her striking beauty in 'The Notorious Miss Lisle' at the Strand. The story sustains the interest."—*New York Sun and Herald.*

FIRST NATIONAL EXHIBITORS CIRCUIT

A First National Attraction

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# EXHIBITORS HERALD

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MARTIN J. QUIGLEY — The Independent Film Trade Paper — PUBLISHER & EDITOR

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*Subscription Prices United States, Cuba, Hawaii, Porto Rico and Philippine Islands, $2.00 a Year, Fifteen Cents a Copy Canada, $3.50 a Year Foreign, $4.00 a Year.*

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*in her biggest success*

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The theatre owning Franchise Holders in First National will continue to improve the standard of entertainment they offer the public. We're out to get the best on the market.

A steady supply of good film at equitable rates is the big reason why.

## There'll be a Franchise everywhere

EXHIBITORS HERALD

# COMMENT OF THE WEEK

*by* MARTIN J. QUIGLEY

MR. ALFRED S. BLACK charges that an attempt has been made to discredit him as president of the Motion Picture Exhibitors of America, Inc. This seems incredible because there appears to be no good reason why anyone should seek to interfere with whatever enjoyment Mr. Black can get out of calling himself president of an organization which is substantially devoid of membership and has little or no existence in fact.

In last week's issue this publication printed a lengthy statement from Mr. Black at his insistence. This statement, in view of the events of the past few weeks, would have been decidedly annoying if its very obvious purpose as an adroit bit of camouflage was not so apparent.

In this statement Mr. Black sought to explain his position despite the fact that there was not the slightest necessity for this procedure because the entire trade understands very fully just what Mr. Black's real, unadulterated position happens to be.

Mr. Black speaks of leaving the floor of the Cleveland convention, which is something quite at variance with the facts. Mr. Black was never admitted to the floor of the Cleveland convention because of the substantiated charge that he was affiliated with the Famous Players-Lasky corporation and because of this affiliation had no right to participate in a convention of independent exhibitors.

In this connection Mr. Adolph Zukor has done Mr. Black a courtesy which has not been reciprocated. Mr. Zukor has frankly acknowledged that his company is associated with Mr. Black in the ownership and operation of the New England theatres, yet Mr. Black persists in an evasive declaration which is aimed to mask and deny this affiliation.

Mr. Black insists that the trade shall know that he and not the Famous Players-Lasky corporation is responsible for the operations of the New England theatre circuit. He may regret his insistence upon this when he is called upon to face charges of methods which are hardly paralleled in any other territory since the beginning of this entire controversy.

In this matter Mr. Black in statements reeking with equivocation and subterfuge has sought to carry water on both shoulders and as far as his position in the trade now stands he has achieved about the same degree of success that usually attends such an effort.

* * *

IN the production of "The Skywayman" for the Fox Film corporation, Lieut. Ormer Locklear and Pilot Milton Elliott lost their lives. The death of these daredevils in the cause of entertainment naturally fixed no added financial responsibility beyond the normal compensation upon the corporation which employed them because of the nature of their work.

Yet the executives of the Fox Film corporation, ignoring the immunity from further responsibility conferred by the letter of the law, voluntarily have agreed to give to the families of the dead aviators ten per cent of the profits of the production.

Here is a splendid, humane act to which we are very glad to direct the attention of the industry generally and more especially the exhibitors who under the arrangement have an opportunity to lend a hand in brightening a corner which has been darkened by death.

# Heraldgrams

WATTERSON R. ROTHACKER, president of Rothacker Film Manufacturing Company, returned from a month's sojourn in Europe on August 25.

* * *

JAMES OLIVER CURWOOD, who heads his own producing company, is a New York visitor this week.

* * *

H. P. CAULFIELD is in New York with a print of Max Linder's first American-made five-reel comedy, "Seven Years Bad Luck." Distributors will be given an opportunity to bid for it.

* * *

CHARLES CHRISTIE, general manager of Christie Film Company, after spending ten days in New York City consulting with E. W. Hammons, president Educational Film Exchanges, returned to Los Angeles Saturday, August 28.

* * *

CHARLES SCHWERIN, widely known film distributor of New York, was a Chicago visitor during the week of August 23.

* * *

CHARLES A. SHAW has signed with Arthur Donaldson Productions as general manager of productions.

* * *

CARTER DEHAVEN, en route to New York City on August 26 stopped off at the Rothacker studio, Chicago, with a print of "Twin Beds."

* * *

LOUIS B. MAYER paused in Chicago, between trains, on Thursday, August 26, en route from Los Angeles to New York.

* * *

D. E. DAVENPORT, well known in motion picture and newspaper circles, has joined the advertising and publicity department of Associated First National Pictures, having disposed of his interest in Photoplay Journal, of which he was editor for three years.

* * *

LEE GOLDBERG, manager of Associated First National Pictures exchange at Louisville, Ky., is transacting business in New York City.

* * *

WILLIAM E. ATKINSON, general manager of Metro Pictures Corporation, is making a tour of inspection of the West Coast plant. He expects to be absent from New York about a month, and will visit Metro exchanges at Chicago, Denver, Salt Lake City and San Francisco on his way East.

TOM GERAGHTY, newly appointed production editor for the new $2,000,000 Famous Players-Lasky studios on Long Island, N. Y., registered at the Blackstone Hotel, Chicago, August 26. Tom was on his way East to take up his new duties.

* * *

F. M. BROCKELL, formerly affiliated with Clyde Elliott in the Greater Stars Productions, Chicago, has been placed in charge of the First National exchange at Dallas, Texas.

* * *

AL NATHAN, manager, has severed his connection with the Hall-Room Boys Comedies, and is spending his vacation on the Catalina Islands.

* * *

HENRY DOUGHERTY, formerly the dramatic editor of the *Los Angeles Express*, has succeeded Larry Weingarten as press agent for Allan Dwan and Katherine MacDonald on the West Coast.

* * *

MAURICE FLECKLES, executive of Universal, has arrived at Universal City and is spending his vacation with Irving Thalberg and Isadore Bernstein.

* * *

J. STUART BLACKTON is planning a trip for his health in Europe.

* * *

PHIL HURN, who has been doing continuities on the West Coast for several years, passed through Chicago August 27 en route to New York City.

* * *

W. F. KEEFE, for a number of years with D. W. Griffith, but who has lately been connected with the American Lifograph Corporation, paid the EXHIBITORS HERALD office a visit August 27. Mr. Keefe is making his first trip to Manhattan in several years.

* * *

DAGMAR SISTROM, general manager for Lisbon Films, Ltd., has arrived in New York from London. He will make his headquarters at the Forward Films Distributors while in the U. S. A.

* * *

T. HAYES HUNTER, director of "Earthbound," the Goldwyn special, was a Chicago visitor during the past week.

* * *

A. S. KIRKPATRICK, vice-president and general manager of Robertson-Cole, passed through Chicago August 26 on his way to New York City.

## Re-Takes of the News

*By J. R. M.*

**Lots of News—**

The rumor hound was pretty busy last week. He had most of the well known executives of the old line companies out on the street looking for new jobs.

*

**Kidnapers at Work—**

It's been great weather for "star stealing" reports, too, hasn't it?

*

**You Know Whom We Mean—**

There's a lot of stars we wish they'd steal. Guess the heads of the companies wish they would, too.

*

**Hi Cost of Reviewing—**

See where a Los Angeles paper offers a dollar for a good review of any picture showing there. Well, a good review is worth it.

*

**Story Cost $175,000—**

Ten dollars a seat is being asked for the opening night of "Way Down East." Does Griffith want to get it all back the first performance?

*

**Need Him in Chicago—**

We ought to have a few more Pattersons in this business. Besides running a theatre in Atlanta, he knows how to settle musicians' troubles it seems.

*

**They All Do It—**

We refuse to get all worked up over the fact that Mrs. Elwell is going to become a picture star. The competition among murdered men's wives is getting fierce.

*

**We Know from Experience—**

"The Kid" seems to be giving Charlie Chaplin a lot of trouble. Well, when they're young like that they often cause many a sleepless night.

*

**Look Like 75 Per Cent Off—**

Merchants are advertising 20 per cent off in bathing suits. Ladies on Chicago beaches are advertising more than that off.

*

**Some Indian—**

This startling piece of news just reached us from the coast: "Wallace Beery shaves his head to play Indian part." Gosh! What next?

WATER, persistently dropping, may wear away a stone—but a dynamite blast will perform the same service in a fraction of the time—and as dynamite compares to a trickle of water just so does the RITCHEY poster compare to the ordinary poster.

RITCHEY LITHOGRAPHING CORPORATION
406 West 31st Street, New York Phone: Chelsea 8388

## Frisco Judge Planning A Fight on Schools of Motion Picture Acting

*(Special to Exhibitors Herald)*

SAN FRANCISCO, CAL., Aug. 31.—Schools of motion picture acting have hit a snag here and methods are being sought by District Attorney Matt Brady "to stop these impositions upon the forlorn ambition to be Charlie Chaplins, Mary Pickfords and Will Harts."

This situation arose when Leon Casper, head of one of the schools, was hailed into court at the instigation of Tom L. Williams, one of his students. On the witness stand it is said that Casper admitted that Williams was without screen possibilities. Upon this admission Judge Sylvester McAtee declared:

"This so-called movie picture school is a trap for the misguided ambitious victims, 95 per cent of whom, I venture to say, have no chance of getting into the movies. The defendant in this case has stated that he would not even think of employing the complainant for any purpose connected with moving pictures. On the showing in this case, the defendant cannot be reached under the state labor law. It is to be hoped, however, and I recommend it to the attention of the district attorney, that some means within the law may be found to stop this imposition upon the forlorn ambition to be Charlie Chaplins, Mary Pickfords and Will Harts."

## $10 Seats at Opening Of "Way Down East"

*(Special to Exhibitors Herald)*

NEW YORK, Aug. 31.—David Wark Griffith has fixed an admission price of $10 for the premier showing of "Way Down East" at the Forty-fourth street theatre on September 3. Following the first night the scale of prices will range from 50 cents to $3. This is establishing a precedent in prices for motion picture entertainment.

The cast of the play includes Lillian Gish, Richard Barthelmess, Mary Hay, Burr McIntosh, Lowell Sherman, Creighton Hale, Mrs. Morgan Belmont, Kate Bruce, Edgar Nelson, George Neville, Vivia Ogden, Porter Strong, Josephine Bernard, Mrs. David Landau, Patricia Fruen, Florence Short, Emily Fitzroy and Myrtle Sutch.

## H.O. Davis Denies He Is to Join "Big 7"

*(Special to Exhibitors Herald)*

LOS ANGELES, Aug. 31.—H. O. Davis, editor of the Ladies' Home Journal, has issued an emphatic denial of a report that he is to accept an executive position with the Associated Producers. The rumor persists, however. Mr. Davis was at one time connected with the Triangle Distributing Corporation.

## Musicians Return To Atlanta Houses

*(Special to Exhibitors Herald)*

ATLANTA, GA., Aug. 31.—An agreement has been reached with the striking musicians, who have returned to the theatres from which they walked out nearly a month ago. The agreement was reached with Willard C. Patterson, manager of Sig Samuels' Criterion, who represented the other houses here.

# Illinois Exhibitors to Meet At Springfield on Sept. 29

### W. D. Burford to Make Important Announcement Concerning M. P. T. O. A.-Zukor Covenant at Two-Day Gathering of Independents

A state convention of "100 per cent independent exhibitors" of Illinois will be held at Springfield on September 29 and 30. The call for the meeting has just been issued by the executive committee of the Illinois Exhibitors Alliance.

Every "100 per cent independent exhibitor" in the state is urged by the association officials to attend as a "most interesting and important report" relative to the deliberations in New York which resulted in the Exhibitor-Zukor Covenant will be made by W. D. Burford, member of the national executive committee of the Motion Picture Theatre Owners of America and financial secretary of the Illinois association.

**Important Questions to Come Up**

From an interview with Joseph Hopp, president of the Alliance and one of the vice-presidents of the M. P. T. O. A., it was learned that the following issues would be brought before the convention for discussion and action:

Advance deposits.

Contracts as regards their uniformity and their immediate delivery to the exhibitor.

Franchise system conducted by cooperative bodies.

Music tax and other important matters pertaining to exhibitorial activities.

"In addition to these matters," declared President Hopp, "provision will be made to combat the taxation which is now burdening the exhibitor."

While officials were somewhat reticent in speaking of the announcement to be made by Mr. Burford, President Hopp declared emphatically that "Mr. Burford has an important report to make regarding existing conditions which affect every exhibitor and which bear indirectly on the industry in general."

**Is Good Investment**

"This report," continued President Hopp, "as well as the functioning of the convention in general, will prove the most important event in the business of each exhibitor and will be a very good investment for every exhibitor who attends."

One of the fundamental purposes of the convention is to bring the independent exhibitors of the state into one organization for mutual effort. That this might be achieved, the executive committee chose Springfield as the convention city because of its central location and its easy accessibility.

Convention headquarters have not yet been chosen, but W. W. Watts of Springfield, who is handling this matter, is expected to have these arrangements made shortly.

**Cohen to Be Present**

Sydney S. Cohen, president of the M. P. T. O. A., has been invited to attend the convention and it is believed by President Hopp that the national executive will comply with the request to address the theatre men. The Illinois Alliance is one unit of the national body.

It is hoped by officials of the Alliance that the Springfield meeting will be the largest assemblage of independent exhibitors that has ever gathered in this state. No efforts are being spared by them to encourage men from every section to attend.

### An Opportunity for the Down-State Exhibitors

The convention of the Illinois Exhibitors' Alliance at Springfield, September 29 and 30, should be the best attended gathering in the history of Illinois exhibitors. It is the first real move in the history of the state to form a strong statewide organization which will be ever ready to combat unfriendly legislation and carry into effect the slogan of the M. P. T. O. A.—"An injury to one is the concern of all."

It is an opportunity for the down-state exhibitor to obtain a proper voice in affairs of the state, and he should grasp it. The two days spent at Springfield will be a profitable investment.

## Report Chaplin May Not Work for Year

*(Special to Exhibitors Herald)*

LOS ANGELES, Aug. 31.—Gossip here is that Charlie Chaplin will not go before the camera for at least a year and orders are said to have been received to close the Chaplin studio and release all employes.

The star is believed to be on his way to New York, where he is expected to work out some property settlement with Mrs. Chaplin, who was Mildred Harris before her marriage to the comedian.

## Selznick Companies To Produce in West

*(Special to Exhibitors Herald)*

LOS ANGELES, August 31.—Selznick will send several companies West early this fall to produce at Brunton, according to a letter to M. C. Levee from Harry Rapf.

# Film Exposition to Be Held in Atlanta

## Exchange Men Are Back of Exhibition During Week Of December 6

*(Special to Exhibitors Herald)*

ATLANTA, GA., August 31.—The week of December 6 has been set for the holding of the Southeastern Motion Picture Exposition at the Auditorium. Every exchange manager in this city has promised co-operation.

The following men are behind the movement: John Ezell, E. & H. Film Company; George R. Allison, Fox Film Corporation; Nat L. Royster and Dan C. Pate, Southern Picture News; Arthur Dickson, Goldwyn Distributing Corporation; R. M. Savini, Savini Film, Inc.; Russell L. McLean, Southeastern Pictures Corporation; Frank Bryan, Vitagraph; Walter R. Liebman, Select Pictures Corporation; U. T. Koch, Consolidated Film & Supply Company; Jack Simpson, Southern Enterprises, Inc.; J. A. McWhorter, Pathe; Joe L. Marenette, Realart; A. C. Bromberg, A. C. Bromberg Attractions; Charles E. Kessnich, Metro, and John Kahn, K. & R. Film Company.

Every exhibitor in the southeastern states will be invited to attend the exposition, as will several stars. Entertainment of every kind is being planned by the committee in charge.

The Auditorium has been mapped out and space for booths is now on sale.

# *Bartlett to Construct An Amusement Center At Excelsior Springs*

*(Special to Exhibitors Herald)*

EXCELSIOR SPRINGS, MO., Aug. 31.—C. W. Bartlett and son are contemplating the construction here of an amusement center which will include a motion picture theatre, swimming pool and other entertainment features.

Mr. Bartlett, who is located at Fairbury, Neb., plans an expenditure of $250,000 in developing the project. The site selected is in the heart of the downtown district. The theatre will seat 1,400 persons.

# *Directors Aids to Build a Clubhouse*

*(Special to Exhibitors Herald)*

LOS ANGELES, Aug. 31.—The Assistant Directors' Association is planning a new clubhouse. According to Allan Watt, treasurer, the recent dance of the association was such a good box office bet that a $10,000 structure can now be considered seriously.

# Shift Issue Dates of Two Newest Mermaid Comedies

Because of a delay in receiving some of the accessories, Educational announces that it has shifted the publication of "Nonsense" and "Dynamite," two new Mermaid comedies. "Dynamite," which features Lloyd Hamilton, will go out first and its place on the schedule a month later will be taken by "Nonsense," directed by Jack White and with Jimmie Adams in the leading role.

Lloyd Hamilton, better known as "Ham," scored a success in "Duck Inn," his first Mermaid, and Educational's production department insists that "Dynamite" is even funnier. Both "Duck Inn" and "Dynamite" were directed by Gilbert Pratt.

# Prices Boosted in Milwaukee Houses

## Downtown Theatres Increase Admissions 5 Cents—Was Effective Aug. 29

*(Special to Exhibitors Herald)*

MILWAUKEE, WIS., August 31.—Downtown motion picture theatres here, including the Merrill and Alhambra, boosted their prices of admission 5 cents on Sunday, August 29.

This increase was made necessary, declared the managers, because of the greater operating cost, due to labor demands and the general existence of high prices.

The boost in admission prices was made at the beginning of state fair week, and it is not believed that the retaining of these prices will be objected to by the public after termination of the fair.

## Minneapolis to Shoot Prices Up

*(Special to Exhibitors Herald)*

MINNEAPOLIS, MINN., August 31.—On September 1 motion picture theatres here will raise their prices of admission. Notice of this increase was made following the reaching of an agreement between the theatre managers and their musicians, operators and other union employes. Granting of an increase in pay to union help averted a walkout the first of September.

# *Remodelled Majestic Reopens at Ft. Wayne With Combination Bill*

*(Special to Exhibitors Herald)*

FT. WAYNE, IND., August 31.—The remodelled and redecorated Majestic theatre was opened on August 21 with the showing of the Mary Pickford production, "Suds." In addition to the picture were several high class vaudeville acts. Pictures and vaudeville are to be regularly offered. Frank Biemer, well known in Ft. Wayne as a promoter of amusement enterprises, is manager.

Orin Stair and George Spaeth, new owners of the playhouse, received scores of congratulatory telegrams on the opening day. Their big combinations of pictures and vaudeville are something new for Ft. Wayne, while the theatre itself as remodelled is as handsome as any in the state.

Paintings and carpets have made the place unusually attractive, while the stage has been enlarged to accommodate any company booked.

# *Beban's New Picture Scores at Premiere*

*(Special to Exhibitors Herald)*

LOS ANGELES, Aug. 31.—George Beban's "One Man in a Million" was shown at the Belvidere theatre, Pomona, Saturday, for the first time, and capacity audiences greeted its premiere. The spectators were thrown from laughter to search for handkerchiefs.

"The feature was 1,000 feet too long for release purposes," said Sol Lesser after the first showing, "I wanted to decide between atmospheric and dramatic episodes. I am convinced they want tugs at the heartstrings."

Hundreds were turned away from the box office while the aisles and foyer were jammed.

# Controls Exhibitorial Field in Indiana Town

## Cosmopolitan Buys Interest In Columbia and American at Indiana Harbor

*(Special to Exhibitors Herald)*

INDIANA HARBOR, IND., August 31.—Cosmopolitan Theatre Corporation practically has gained control of the theatre business in this city by the purchase of the controlling interest in the Columbia and American theatres. The corporation has reorganized with C. E. Potts, president; H. W. Yant, secretary; and Jacob Handelsman, of Chicago, treasurer. The directors are C. E. Potts, Joseph Trinz, Jacob Handelsman and Bernard J. Brown.

Announcement recently was made that the company will erect a new theatre in Cedar street. The Columbia theatre is to be rebuilt and its seating capacity increased to 1,100. A new organ will be installed.

The new theatre will be used as a vaudeville house, supplied from the same circuit as the Lubliner-Trinz theatres in Chicago. The work of construction will begin about the middle of September.

# *Colleen Moore Signs With Marshall Neilan*

*(Special to Exhibitors Herald)*

LOS ANGELES, Aug. 31.—Marshall Neilan announces the signing of Colleen Moore, the talented young screen actress, on a long-term contract. This contract, it is said, was awarded Miss Moore as a result of her exceptional work in "Dinty."

Although but 19 years old, Colleen Moore has had wide experience on both the stage and screen. At the age of 11 she was organizer, manager and star of "The American Stock Company" at Tampa, Fla., and the shows put on by the tots drew patronage from the grown-ups of the neighborhood as well as the children. Her parents intended her for a musical career, and from the age of 5 she had studied music, but a chance meeting with a motion picture producer in Chicago brought about her engagement in pictures.

# *Preview Showing of Comedy at Venice*

*(Special to Exhibitors Herald)*

LOS ANGELES, Aug. 31.—Mack Sennett's second five-reel production, to be distributed by First National, was given its preview at the California theatre in Venice recently. It is called "Love, Honor and Behave," and features Charlie Murray, Phyllis Haver and Ford Sterling. Charlotte Mineau, Kalla Pasha, Eddie Gribbon and other Sennett favorites, have important roles in the cast.

# *Directors Club to Give Benefit Dance*

*(Special to Exhibitors Herald)*

LOS ANGELES, Aug. 31.—Disabled veterans at the Arrowhead Springs government hospital will be benefited by a dinner-dance to be given at the Alexandria hotel on September 16 by the Motion Picture Directors' Association. Thirty directors, representing nearly all of the studios, volunteered to sell tickets, obtain acts and help in other ways at a meeting recently held to plan the event.

## Theatre Organization In Argentina Urgent

### Trade Commissioner Claims Critical Period for U. S. Interests Now Exists

*(Special to Exhibitors Herald)*

WASHINGTON, August 31.—A critical period exists in the motion picture business in Argentina and nearby countries, according to a report received from Trade Commissioner Brady by the Bureau of Foreign and Domestic Commerce of the Department of Commerce. The American motion picture business in those countries, the report says, needs immediately actual representatives of the film companies who will have a pride in their special films and who can do some organizing among the theatres.

Commissioner Brady declares that at present the film market in Argentina and Uruguay is at a critical stage, and explains that previous to 1915 few American films were shown, but that during the war the American film was introduced and gradually grew in favor, until now American actors and actresses are most popular.

Although the American film has the field at present and can obtain three times the admission charge of European films, which are much cheaper, nevertheless the latter films are being introduced in increasing numbers by importers, with whom cost is the first consideration and who naturally show preference for the films that net them the greatest profit.

It is thought that if the motion picture theatres were organized as they are in the United States there would be no difficulty about the higher price. Moreover, there would be the additional advantage of increased demand for films in the provinces, which at present have poor exchange and theatre facilities, and therefore are taking only a small part of the trade of which they are capable.

## *First Publication of Associated Exhibitors Scheduled for Oct. 3*

Fred C. Quimby, general manager of Associated Exhibitors, Inc., in his announcement concerning the completed schedule of fall publications, discloses that three big special productions and the first of the Harold Lloyd comedies to be made for the organization are included.

"The Riddle: Woman," with Geraldine Farrar, is the premier offering, and it will be available on October 3. Definite publication dates on the others will be announced later. Edward Jose, who directed "The Riddle: Woman," will produce a special with an all-star cast headed by Anna Q. Nilsson and Earl Metcalfe.

Each and every production is assured by Mr. Quimby of all the general public advertising and exploitation of which Pathe, the distributing medium, is capable.

## *Worry Over Missing Chester Cameraman*

*(Special to Exhibitors Herald)*

LOS ANGELES, August 31.—Coast film circles are worried over the disappearance of James A. Ramsey, one of C. L. Chester's cameramen. He was last heard from two months ago, starting up the Salmon river in Idaho.

# Exhibitor Stands Pat and City Revokes "Blue Law"

### Fayette, Mo., Theatre Man Threatens to Prohibit Chautauqua Performances on Sunday Unless He Is Permitted to Operate

*(Special to Exhibitors Herald)*

FAYETTE, MO., August 31.—Fayette, for the first time in years, is having Sunday picture shows.

The so-called "Blue Law" ordinance which heretofore has prohibited Sunday amusements, has been revoked, Monte Crews, owner of the only motion picture theatre here, succeeding single-handed in having the city council take such action.

#### Authorities Hit a Stone Wall

For several years the law forbidding amusements of any kind on the Sabbath has been in effect and the local officials might still be discharging their duties in compliance with the ordinance but for the insistence on the part of Exhibitor Crews that it apply to chautauqua performances as well as to theatre entertainment.

Arrangements were being made by an advance agent and prominent citizens to conduct a chautauqua. A band had been booked for the Sunday night performance. On learning this, Crews served notice on the city council that he would take immediate steps to prohibit the entertainment.

#### Again Retaliates

Not to be outwitted, the city council and business men who had guaranteed the success of the enterprise planned to charge no admission on Sunday night. But Crews again interfered. He had sought at some time or other to operate his theatre on the Sabbath on the same basis and had been denied the right. Thus he insisted on retaliative measures.

With no alternative the city council called a hurried session and revoked the Sunday "Blue Law" ordinance. While this did not meet with the approbation of many, the motion picture fans, as a whole, sanctioned such a move.

Mr. Crews declared that undoubtedly other exhibitors over the country might benefit by the Fayette case, as chautauquas in the smaller communities over the country are a common form of summer entertainment.

## May Modify Sunday Law

*(Special to Exhibitors Herald)*

GAINESVILLE, FLA., August 31.—Present indications are the amusement law forbidding the operation of theatres here on Sunday may be modified. An ordinance which would revoke sections of the law is before the council, several members of which have made it known that their votes will be favorable. Church members also have said they will not oppose such modification.

## M. P. T. O. A. to Aid Fight

*(Special to Exhibitors Herald)*

NEW YORK, August 31.—The Motion Picture Theatre Owners of America is planning to aid exhibitors over the country who seek repeal or modification of ordinances which prohibit the operation of motion picture theatres on Sunday.

A resolution opposing Sunday amusement laws was adopted at the Cleveland convention and Sydney S. Cohen, president, has declared that the efforts of the organization will be directed in opposition to such measures wherever necessary.

## *Samuel Goldwyn Retires From Goldwyn Pictures Corp.—Report*

*(Special to Exhibitors Herald)*

NEW YORK, Aug. 31.—Important changes in the personnel of executive staff of the Goldwyn Pictures Corporation are expected to be announced at any time. Rumor persists that Samuel Goldwyn is to retire as head of the corporation. Mr. Goldwyn, however, has denied this report.

Messmore Kendall and Frank H. Hitchcock, former Postmaster General, have been mentioned as possibilities for the presidency. According to report the position has been offered to Kendall who has as yet made no decision in the matter.

Persons familiar with the internal affairs of the company state F. J. Godsol is being urged to accept the presidency.

The developments for the past few weeks in the affairs of the Goldwyn Company are interpreted to indicate that the Dupont interests are assuming a commanding position in the direction of the affairs of the company.

# Mississippi and Louisiana Associations May Merge

## Half of Quota to Motion Picture Theatre Owners of America Is Subscribed at Meeting Held At Jackson on August 29

*(Special to Exhibitors Herald)*

JACKSON, MISS., August 31.—Action was taken at the organization meeting here on August 29 of the Independent Motion Picture Theatre Owners of Mississippi to amalgamate with the Independent Motion Picture Theatre Owners of Louisiana, which was formed on August 10 and 11 at New Orleans.

Following the organization of the Mississippi association and the election of officers, a committee was named to confer with representatives of the Louisiana league for the purpose of bringing about the amalgamation.

### League Launched Earlier in Month

The Mississippi organization was launched at a meeting here earlier in the month, at which time S. V. Anderson of the Peoples theatre, Greenville, was named temporary chairman. Through his efforts more than forty independent theatres had representatives at the Sunday meeting.

More than half of the state's quota, $1,000, to the national treasury of the Motion Picture Theatre Owners of America was subscribed. Arrangements for collection of the balance of the fund have been made.

### White Is President

S. J. White of Kosciuko was elected president. Fred J. Herrington, national organizer, was present as the accredited representative of the national association.

The exhibitors present pledged full support to the independent movement and especially to the M. P. T. O. A. From the enthusiasm evinced officials believe that the organization will result in a 100 per cent body.

Should an amalgamation be effected with the Louisiana association, headquarters of the united body will be maintained at New Orleans.

### HOUSE MANAGERS FORM ORGANIZATION

*(Special to Exhibitors Herald)*

MILWAUKEE, WIS., August 31—Managers of downtown motion picture theatres, including those playing vaudeville, met at the Alhambra theatre on Monday, August 30, and effected an organization. One of the purposes of the organization, according to its sponsors, is to insure the cleanest of films for all Milwaukee theatres.

## Reopen Orpheum, Ogden

OGDEN, UTAH.—Manager Goss of the Orpheum recently opened his house for the season and its run of big pictures.

### A REFEREE'S LIFE IS A MERRY ONE

Charles Murray, Ford Sterling, Harriet Hammond and Jim Finlayson are the principals in this Paramount-Mack Sennett Comedy entitled "Don't Weaken."

# League Will Get Supplies at Cost

## Oklahoma Exhibitors Perfect Organization at Meeting on August 30

*(Special to Exhibitors Herald)*

OKLAHOMA CITY, OKLA., August 31.—Organization of the Oklahoma exhibitors was perfected at a meeting here yesterday, the association to be known as the Associated Exhibitors of Oklahoma.

Preliminary organization steps were taken at a gathering of theatre men the first of this month, when H. B. Hall of this city was named chairman.

The new organization, while not fundamentally a buying association, has arranged to furnish paper to its members at half price and other supplies at cost.

Officers elected were Al Darry, El Reno, president; M. E. Wooldredge, vice-president and Mr. Hall, secretary-treasurer. The board of governors and grievance committee are comprised of the following exhibitors: George A. Pollard, Guthrie; Frank Miller, Duncan; Mr. Darry, E. J. Story, Elk City, and J. L. Carr, Kingfisher.

The slogan of the Motion Picture Theatre Owners of America, "An injury to one is the concern of all," was adopted for use by the association. Members are urged to exhibit it at every performance on slides and to use it on their stationery. The state was well represented at yesterday's meeting. The next convention will be held here upon the call of the executive committee.

Following the meeting earlier in the month, when the organization was launched, it was decided to lend co-operation to the Oklahoma Theatre Owners and Managers Association, of which Ralph Talbot of Tulsa is president.

## *Puts Lights in Streets Leading to His Theatre*

*(Special to Exhibitors Herald)*

GRAFTON, ILL., August 31.—Grafton is without an electric light plant. Until recently the Gem theatre, owned by T. F. Miller, suffered from small attendance. Mr. Miller, however, conceived a scheme to increase his patronage. He installed a plant to illuminate his theatre and then extended his system so as to light the streets leading to his playhouse.

Proof that the exhibitor's live-wire scheme is a paying proposition is the increased box office receipts.

## *Governor Will Open Kansas Convention*

*(Special to Exhibitors Herald)*

KANSAS CITY, KAN., August 31.—Governor Allen of Kansas has promised to attend the opening session of the state exhibitors convention on September 27, according to an announcement by M. Van Praag, secretary. Important legislative matters will be considered at the meeting. The sessions will close with a banquet to be tendered by exchange managers on the evening of September 28.

## Rome House Name Changed

ROME, N. Y.—The Family theatre was recently closed under its old management to reopen on Labor Day under new management and as the Regent theatre. Meanwhile improvements and alterations are being made and a new electric lighting system installed.

# Gores and Lesser Acquire Seven Additional Theatres

## West Coast Exhibitors Now in Control of More Than Thirty Playhouses in Los Angeles And Nearby Communities

*(Special to Exhibitors Herald)*

**LOS ANGELES, August 31.—With the acquisition of seven additional theatres within the last ten days, Gore Brothers and Sol Lesser now control a circuit comprised of more than thirty modern playhouses.**

**The additions to the Gore-Lesser chain include the American and Belvedere at Pomona; the Auditorium, Neptune and California at Venice; the Capitol at Redondo, and the La Petite at Ocean Park.**

### Holds First National Franchise

The policy of the American, which has been a combination vaudeville and picture house, will continue, while the Belvedere, which now holds the First National franchise, will present only high-class photoplays. Gore and Lesser also have taken an option on a large piece of Pomona business property, upon which they will erect a new and beautiful suburban theatre with a seating capacity of 1,800. Every new effect and comfort will be embodied in this new edifice, it is said. The business men of Pomona have pledged their cooperation in the project.

The California at Venice is a beautiful house on the ocean front and contains all the latest theatre novelties and effects.

### Construct New Houses

Venice, Ocean Park, and Redondo beach are within fifteen miles from the heart of Los Angeles. Several new theatres are now under construction, two of them the New Hollywood and Apollo, being in Hollywood.

Among the important theatres in the Gore-Lesser chain are the Kinema, considered one of the finest theatres devoted to the silent drama; the Alhambra, also a beautiful downtown edifice; the Burbank, one of the oldest and well-known houses in southern California, which devotes its policy to vaudeville and pictures; the Optic, Regent, Lyceum and Liberty—all being in the downtown district, and the Casino, Rosebud, New Central and Windsor, situated on the outskirts of the business district.

The majority of these houses present the very best film service, it is said, using the latest products from the best producers. The new picture temple planned by the exhibitors for the downtown district is claimed to be the last word in silent drama edifice in the world.

**Edward Langford and Eulalie Jensen in a tense scene from the Fannrk Picture, "The Crimson Cross."**

## *Trade Press Previews DeHaven's "Twin Bed"*

*(Special to Exhibitors Herald)*

NEW YORK, August 31.—Following an informal dinner tendered Carter DeHaven by a group of officials of First National Exhibitors Circuit on Monday, Aug. 30, a private screening of "Twin Beds" was given to the editors of the trade journals at the Plaza theatre. The picture pleased the invited audience and as a screen farce this famous stage play is without a peer.

Mr. and Mrs. DeHaven are ably supported by a competent cast and the entire production is a genuine triumph. It should make new box office records during the coming season.

## *Musicians Parade in Strike Demonstration*

Musicians in Chicago paraded the South Side on the night of August 30 in a strike demonstration which nearly evolved itself, according to reports, into a more serious affair. Headed by a band the musicians stopped in front of the Central Park theatre, a Balaban & Katz house in Roosevelt Road. According to reports the police were called when part of the mob threatened to storm the playhouse. Abe Balaban denied that the demonstration presented any serious aspects.

## *Virginia Fox Will Lead with Keaton*

*(Special to Exhibitors Herald)*

LOS ANGELES, August 31.—Virginia Fox, former Sennett beauty, has become Buster Keaton's new leading woman. She is considered one of the finds of the season.

## "This Is the Life"

**JEAN PAIGE,**
**The Vitagraph Serial Star, Swinging from an Airplane While a News Photographer Snaps Her Picture from a Tall Building. "Hidden Dangers" Is Her Next Picture, So She Should Worry.**

# Convinced Problems Solved by Coalition

## Exhibitors Enthusiastic Over Achievements at Meeting at Atlantic City

*(Special to Exhibitors Herald)*

PHILADELPHIA, PA., August 31.—Convinced that organization is the one solution to all exhibitor problems, members of the Exhibitors League of Eastern Pennsylvania, Southern New Jersey and Delaware who attended the convention at Atlantic City on August 23 and 24 have returned to Philadelphia determined to cooperate more fully with the local and national associations.

Albert G. Fisher, president, and other officials of the organization, declare that their efforts for the present will be directed toward expansion of the league so that the territory involved will be 100 per cent representative.

In a review of the accomplishments of the convention the following are outstanding:

**Affiliated with Motion Picture Theatre Owners of America.**

**Condemned the practice of producers in stealing stars.**

**Condemned the re-issuance of productions.**

**Protested against percentage booking, advance payments, music tax and censorship.**

The convention was attended by more than 150 theatre men from the three states. Sydney S. Cohen, president of the M. P. T. O. A., addressed the meeting and received enthusiastic applause.

SELECT PICTURES CAST POSES FOR CAMERA

Edith Hallor, star of "Just Outside the Door," stands in the center of the group. Betty Blythe, George Irving, the director, J. Barney Sherry, Arnold Gregg, Eddie Sutherland, Max Schneider, cameraman, Bert Apling, Ida Lewis, Nick Grinde and Charles Kerr complete the group.

# *Universal Employes Killed When Auto Is Demolished*

Leslie Coffey and John Neslien, two Universal Film Manufacturing Company employes, were killed on August 25 in Union Hill, N. J., when the car in which they were riding was hit and demolished by another machine.

Several other Universal employes were injured in the crash. The members of the party were returning to their homes in the vicinity of Universal's Fort Lee laboratories.

Leslie Coffey was a film inspector and John Neslien of Union Hill was employed in the scenery department. Coffey was a nephew of E. F. Murphy, superintendent of the Universal laboratories.

### Two Are Held

The injured were Jerry McDonald, owner and driver of the demolished machine, Thomas Bray, Fred Fowler and Peter Hanson. McDonald, Fowler and Hanson are employed in the printing department of the Universal factory, and Bray is a film inspector.

The men were returning from a theatre party given by Universal to its employes at the Playhouse theatre, New York. The police are holding McDonald and a man who gave his name as Joseph Dezorik of Union Hill, said to be the driver of the other car. The other occupants of that car disappeared.

### Is Killed Instantly

Coffey was killed instantly, his skull having been fractured in several places. Neslien died a few minutes later while being operated upon at the North Hudson hospital. The other four boys were cut and bruised but were able to leave the hospital the day following the accident.

Coffey was 23 years of age and had been with Universal continuously for four years, excepting his army service. He was in the heavy artillery and was stationed in South Carolina during the war.

The Knights of Columbus held services for Coffey Wednesday evening, after which his body was sent to his parents in Auburn, N. Y. Neslien was 19.

## *Open Oklahoma House With Clara K. Young And Realart Pictures*

A. C. King, managing director of the new quarter-million-dollar Cook theatre in Okmulgee, Okla., opened his playhouse with Clara Kimball Young's "Eyes of Youth," following this special with Realart's "The Luck of the Irish" and "Why Change Your Wife?"

L. H. D. Cook is general manager of the new house, which, it is said, takes rank with the best in the country.

## Hoffman of Pioneer Visits East and Midwest Offices

With a view of outlining the Pioneer policy of co-operation with the exhibitor and to make known to all exchange managers and their staffs the program of features for the new season, M. H. Hoffman, general manager of Pioneer Film Corporation, is en route to all the Pioneer offices throughout the United States and Canada.

His important stops will be made in Baltimore, Washington, Cincinnati, St. Louis, Kansas City, Omaha, Milwaukee, Chicago, Detroit, Cleveland, Pittsburgh, Buffalo and Philadelphia.

## Renovate Centralia House

CENTRALIA, ILL.—Work has been begun on the renovation and redecoration of the Grand theatre, the work expected to be completed within thirty days.

## "Earthbound" Given Approval by Clergy

### Chicago Office of Goldwyn Receives Many Letters Of Endorsement

Chicago clergymen, in letters to Cecil Maberry, manager of the Chicago branch of Goldwyn Pictures Corporation, have gone on record as endorsing "Earthbound," the adaptation of Basil King's novel, which is showing at the Playhouse.

The Rev. John H. Boyd said: "As to the picture and its story, I have never seen a finer piece of cinema art. Its general handling has left nothing to be desired. I heard many earnest words of commendation among those around me."

A letter from the Rev. Charles Wesley Burton, Lincoln Memorial Congregational church, said: "I want to thank you for the pleasure and profit afforded me in seeing your wonderful production. Plot wonderfully executed and the picture is bound to do a world of good. I cannot praise it too highly."

The Rev. James Vita Blake said: "I was deeply gratified by the remarkably fine quality of the picture. You certainly afford your patrons universal enjoyment. The main point is the moral influence pervading it all."

T. Hayes Hunter directed the production, which is now in its fourth week at the Playhouse.

## *Southeastern Concern Contracts to Publish Pioneer's Productions*

Another link in the chain of exchanges of Pioneer Film Corporation was established recently when arrangements were made for the distribution of Pioneer pictures in Louisiana and Mississippi.

A. Samuels, and his general manager, Charles Kranz, will handle the Pioneer features as a result of negotiations with Pioneer's general manager, M. H. Hoffman.

This deal between Pioneer and Southeastern Pictures Corporation makes the latter concern one of the largest independent organizations operating throughout the eight southeastern states.

## *Handelsman Head of New Indiana House*

*(Special to Exhibitors Herald)*

SOUTH BEND, IND., August 31.—The board of directors of the new Blackstone theatre corporation of this city have appointed J. Handelsman of Chicago manager of the theatre which is to be opened on Thanksgiving Day. Mr. Handelsman has been superintendent of construction on the new building. The theatre will have a seating capacity of 2,500.

## Constumes and Settings in "The Thief" Are Handsome

Pearl White has her first opportunity under the banner of William Fox to display an unusually sumptuous wardrobe in the film version of Henri Bernstein's stage success, "The Thief." The star went to France to select her wardrobe for "The Thief" and returned with the latest creations in gowns, shoes and hats. Aside from its gorgeous apparel "The Thief," it is claimed, will be one of the outstanding productions of the season by reasons of the massive, gigantic stage settings used.

# Alfred S. Black to Attempt Reorganization of M. P. E. A.

## New England Exhibitor, Who Has Fought M. P. T. O. A. Since Its Organization, May Revive Old League of Which He Was President

**NEW YORK, August 31.—Alfred S. Black, who attempted to prevent the organization of the M. P. T. O. A. at Cleveland and more recently issued an open letter intimating that the organization has favored the First National Exhibitors Circuit, has determined to revive, if possible, the old M. P. E. A., of which he was elected president just before it ceased to be a factor in exhibitors' affairs.**

He has resumed his former practice of signing his communications to trade papers as "president, M. P. E. A.," and has issued a formal statement that the M. P. E. A. convention, scheduled for Chicago today, has been postponed to early fall for the completion of arrangements.

### Regarded as Effort to Spring Coup

His last "open letter" brought an avalanche of replies from the men he attacked, and increased the discomfort of the position he has occupied since it was definitely established that the Famous Players-Lasky Corporation owns a substantial interest in his theatres. Keen observers see in his latest move an effort to again divide the exhibitors of the country into two factions, with himself as a "leading figure" in the exhibitorial ranks.

Sydney S. Cohen, president of the M. P. T. O. A., Willard C. Patterson, prominent Atlanta exhibitor, and J. D. Williams, general manager of the First National circuit, who were among the targets of Mr. Black's last letter, have already issued warm retorts.

### Cohen Offers Another Chance

Cohen confines his emphasis to denying Black's accusations, and in a conciliatory tone, has issued a second invitation to Black to appear before the executive committee of the M. P. T. O. A. to defend himself against charges made by New England exhibitors. In addition, he invites Black to present any charges he has against exhibitors and distributors and promises the M. P. T. O. A. will act if sufficient proof is produced.

"We hope you will appear before our committee and furnish us with data concerning the activities of members of the First National Circuit to which you allude in your letter," declares Cohen in his letter. "The scope of the committee's activities is large enough and its purposes are earnest enough to take up such evils as exist in New England, according to your statements.

"If you will furnish us with evidence which will warrant action on our part, we will get to work immediately and leave nothing undone to abate the dangerous practices to which you allude."

### Williams in Warm Answer

J. D. Williams, in replying to Black's intimation of unfair tactics on the part of Nathan H. Gordon, First National franchise holder in New England, and of other officers of First National, challenges Mr. Black to produce proof of his charges.

He applies the word "absurd" to many of Black's statements and characterizes the letter with the phrase "Mr. Black wanted to make an attack and blindness to facts always provides material for an attack."

Willard C. Patterson, in his reply, gives the "lie" direct to Black's intimation that First National financed the "Patterson convention" at Chicago.

**Wesley "Dinty" Barry and His Prize Bull Dog Enjoying a Romp Before Dressing for His Part in the Marshall Neilan-Associated First National Pictures Feature, "Dinty."**

## Boom Tucker for Chief Of "Dead Man's Club"

Friends of Richard Tucker, Goldwyn motion picture actor, had started a boom for him as first president of the new "Dead Men's Club," to be formed among the 2,000 former service men who, although living, are officially listed as killed in action.

Tucker's name appeared in the "killed in action" column three times, although he was fighting all the time with the Third Division, unaware of his demise.

At the outbreak of the war Tucker sideracked his professional career and entered the army as a second lieutenant of infantry. He was promoted to a captaincy for valor under fire in the battle of the Marne.

Upon his return to this country, after his army discharge, Tucker made an extensive tour with "Under Orders" and then joined the Goldwyn forces.

## Del Ruth to Produce Independent Pictures

### Will Make Six Reel Farces and Several Two Part Comedies Annually

*(Special to Exhibitors Herald)*

LOS ANGELES, CAL., August 31.—Hampton Del Ruth, comedy impresario, who has supervised for two years the production of Sunshine comedies for Fox Film Corporation, has completed his plans for producing independently, according to Judge Boyer, secretary to Mr. Del Ruth.

According to present plans two six-reel spectacular farces and twenty-six two-part comedies will be produced annually. Further than this his plans have not been divulged.

The producer and his associates are considering several sites here on which to erect a large studio which, it is declared, will rank with the finest plants on the Coast.

As to who is associated with Mr. Del Ruth in this enterprise no announcement has been made.

## *"Admission One Rat" Town Is Rid of Pest*

*(Special to Exhibitors Herald)*

MARION, ILL., August 31.—Verner Hicks, local exhibitor, has just succeeded in cleaning up Marion and at the same time has received some valuable exploitation. In inaugurating his campaign he offered free admission to his theatre to all patrons bringing in five or more tin cans. Not only was the city rid of all rubbish, but Hicks had to put on additional showings.

After clearing the town of its tin cans he extended his activities, making the admission one dead rat. As far as rubbish and rodents are concerned, Marion is in prospect of being the cleanest town in the state.

## New Theatre for Oregon

HERMISTON, ORE.—A new, modern $12,000 motion picture house, built by local capital, is nearing completion here.

**MARGARET BEECHER,**

**Playing in Hemmer Superior Productions. Miss Beecher, Who Is Just Nineteen, Is a Granddaughter of the Late Henry Ward Beecher.**

# Fox Warns "Hands Off" to Those Seeking Mix Service

## Star Approached by Persons Who Are Endeavoring to Induce Him to Sign—Present Contract Is In Effect Until Year, 1924

"Hands off" is in effect the warning issued from the New York offices of Fox Film Corporation following the reported activities of certain persons who are said to have attempted to induce Tom Mix to sign contracts calling for his appearance in motion pictures to be made by these persons or companies which they claim to represent.

The Western star's present contract with Fox will not expire until 1924. Commenting on this matter, one Fox official declared:

### Declare Popularity Is Growing

"The Fox people are not insensible to the sincere flattery made by the many attempts to get Tom Mix to appear for other concerns. They realize that this star has achieved an enormous popularity and has a following which grows week after week. They are particularly desirous, however, that all elements of the film industry understand the rigidity of the agreement existing between Tom Mix and Fox Film Corporation, and under which he is appearing as a star in Fox productions.

"No exhibitor need pay the slightest attention to stories whispered in his ear that Tom Mix productions can be brought to him by any other distributing company than Fox Film Corporation. No person thinking of investing capital in the picture business will take seriously the representations of anyone that he can land Tom Mix as a star for a new concern or for any now in operation.

"Fox Film Corporation has developed Tom Mix from an unknown player to a star with a national reputation and a wonderful following. This has been done by the application of those principles in the production and distribution of pictures in which this player has appeared, which have become to be known throughout the industry as Fox showmanship.

"Tom Mix is, today, an easy favorite in the class of productions for which he has become specially known—productions of which the most recent Mix subject, "The Untamed," is a supreme example. The story in this picture presented Mr. Mix with wonderful opportunities for just that sort of acting in which he excels, and the admirers of the star assert that Mix has never been seen to such splendid advantage as in this strange story."

HENRY C. SIEGEL
Newly appointed treasurer of Selznick Pictures.

## *Consolidated Plans to Theatre- Hotel Building At Fort Wayne, Indiana*

*(Special to Exhibitors Herald)*

FT. WAYNE, August 31.—A new motion picture and vaudeville theatre is to be erected here at a cost of $500,000. Albert F. Brentlinger, general manager of Consolidated Realty & Theatre Company, announces that construction work on the new building, which is to be a four story brick on the north side of Wayne street just east of Calhoun, will begin in September.

The new theatre will have a seating capacity of 2,500. The plans call for a hotel and theatre building. The formal opening of the theatre will not be before the fall of 1921. Consolidated owns the Orpheum here and has started the erection of a new theatre at Evansville.

## Shirley Mason's New Fox Feature to Come Soon

Shirley Mason, star of "Her Elephant Man," her first Fox picture, soon will be seen in "Merely Mary Ann," based on the big stage success of the same name by Israel Zangwill. Edward J. LeSaint directed "Merely Mary Ann" and also wrote the scenario. Miss Mason has Casson Ferguson as her leading man and others in the cast are Harry Spingler, Georgia Woodthorpe, Babe London, "Kewpie" Morgan, Jean Hersholt and Paul Weigel.

## Blue Mouse, Minneapolis Theatre, Costs $250,000

The Blue Mouse, Minneapolis' last word in picture playhouses, was opened August 28th, with Oliver A. Rowe and William Sobleman as managing directors. The feature of the opening week is Douglas Fairbanks' latest United Artists production, "The Mollycoddle."

The theatre has been under construction for more than a year and represents an expenditure of $250,000.

## Ship Ahoy !

Marshall Neilan and Thomas H. Ince, watching the Neilan troupe making a scene for "Dinty," in which Wesley Barry stars.

## "The Better Man" Is O'Brien's Next Film

### Preliminary Plans Laid for Three New Productions by Selznick

Selznick Pictures Corporation has begun preliminary work on three new fall productions and launched the making of a new feature starring Eugene O'Brien.

Mr. O'Brien's picture will be known as "The Better Man." For this feature John Lynch has supplied a story said to have been described by those who have read it as providing the star with the best acting opportunity of his career. Robert Ellis will direct.

Harry Rapf and Director William P. S. Earle are going over the continuity of "The Road of Ambition," which will be the second National Picture Theatres production starring Conway Tearle. "The Road of Ambition" is described as one of the most talked of books of recent years. To its author, Elaine Sterne, a young woman who gave up writing during the war to devote her time to hospital work, it brought letters of commendation from the late Theodore Roosevelt and other notables.

Myron Selznick's plans for Alan Crosland, who directed Olive Thomas in "The Flapper" and Elaine Hammerstein in "The Point of View," call for his launching before September first "Shadows of the Sea," a special production, the story of which has been supplied by Frank Dazey.

## Build New Oregon House

COTTAGE GROVE, ORE.—A new theatre will be built at the corner of Eighth and Main streets, one of the most valuable lots in the city.

# Hartman Heads Reorganized Universal Industrial Division

## Laemmle Outlines New Plans For Distribution and Production of These Subjects—Uffner is Also Official of the Department

New plans for the distribution and production of subjects made by the industrial department of Universal Film Manufacturing Company are being put into effect by executives of the division. The plans were outlined by Carl Laemmle, president.

L. H. Hartman of Chicago, has been appointed director in charge of the work of the department. Mr. Hartman has for years been a national figure as an analyst of merchandising and exploitation problems, it is said. He has been employed by the largest and most influential concerns in this capacity. For the duration of the war and for six months immediately after, he was in charge of the surplus property bureau at Washington.

Associated with Mr. Hartman will be George D. Uffner, formerly manager of the Big U exchange of New York.

**Forbes Heads Production**

Harry Forbes, for years one of the leading Universal cinematographers, has been placed in charge of productions. Associated with him will be such well-known men as Lem. F. Kennedy, director; Walter V. Coyle, director; Hoey Lawler, animated cartoonist and technigraphist, and Roswell Johnson, cameraman, who but recently completed a six months' tour of Sumatra, Java, and Borneo for the industrial department.

Universal industrial pictures will reach the public only after they have received the same careful and painstaking production treatment given regular Universal productions, it is declared. Matters of timely interest, and stories of educational value will continue to be features of these productions. They will be published to exhibitors under special arrangements to be announced later.

**Formulating Schedule**

Universal industrial executives are formulating a regular publication schedule, by means of which a certain number of industrial and educational reels will be issued each week. To exhibitors receiving these will be furnished posters, slides, literature, and other necessities for the proper exploitation of the pictures when shown.

Under its new management, the department will continue its relations with the Motion Picture Exhibitors' League of America, by which exhibitors of present Universal industrial pictures will be paid direct for the service of their screen. Mr. Hartman said that he would have an important plan to present to exhibitors in this connection in the near future.

The industrial department, according to Mr. Hartman, will be expanded along several lines, taking up new and original film activities, service in which is not at present offered by any other company.

## Form Company to Finance In Producttion of Film

Western Pictures Exploitation Company, with Irving M. Lesser as general manager, has been formed in Los Angeles. The motive of the new concern is to assist financially in producing cinema products, taking charge of distribution and exploitation from the Los Angeles end.

Many films are already in the hands of Lesser's newly formed company, among them "Sky-Eye," "The Sentimental Bloke," "The Stranger," "Hearts of the World," "Neptune's Bride," "That Something," and "Souls of Men."

Offices have been taken in Los Angeles at 635 H. W. Hellman Building. Irving Lesser is a brother of Sol Lesser.

## *Assign John Ince to Directing Doraldina*

*(Special to Exhibitors Herald)*

LOS ANGELES, Aug. 31.—John Ince is to try his hand at directing Doraldina, following the fracas between Director Douglas Gerrard and the dancer-star. The original production, "The Passion Fruit," will be made with the same cast which started under Gerrard. The latter will be assigned by Metro to another production.

## Climax Films Interest Independent Market

### "Love's Battle" and "Fourth Face" to be Disposed of to State Right Men

Keen interest is being evinced, it is said, by state right buyers throughout the country in Climax Film Corporation's two productions, "Love's Battle," starring Joe Moore, and Eileen Sedgwick, and "The Fourth Face," with an all star cast.

"We are in a splendid position to know just what the market wants," remarked an official of this company, "as we have been supplying the exhibitors with independent pictures for some time. We know from our own experience just what kind of picture is in demand, and we feel that we have selected two subjects in 'Love's Battle' and 'The Fourth Face' which every state right buyer will admit are the calibre of picture that will find favor with their clientele and theatre patrons.

"The pictures are widely different in type and theme. 'Love's Battle' is a semi-Western comedy-drama which has interspersed throughout its five reels a vein of comedy that gives the picture a splendid balance. It has some punchy dramatic scenes and odd turns to its story that will be acknowledged as something different. In 'The Fourth Face' we secured an out and out mystery story that moves rapidly and is baffling until its very finish.

"Both of the pictures have been supplied with good casts and have been splendidly staged."

**SNAPPED JUST BEFORE THE "IMPERATOR" SAILED**

Left to Right—Edward Jose, Norma Talmadge, Mrs. Jose, Constance Talmadge, Al Parker and Baby Jose, on board ship in New York harbor, bound for Europe, where the Associated First National Pictures stars are sight-seeing.

Frank Mayo and Beatrice Burnham as they appear in the Universal feature, "Hitchin' Posts," Mayo's current starring vehicle.

# *Veiller's Father One of the First Men to Make and Exhibit Pictures*

More light has been thrown on the old query, "Who made the first motion picture?" in a letter just received by Bayard Veiller, dramatist and author, in charge of Metro's West Coast story producing department.

The letter, from Eugene Lauste, promoter of a talking motion picture, wrote: "Are you really the Bayard Veiller who, in 1896, bought the 'Eidoloscope Company,' the first moving pictures ever projected?"

"No, but my father, Phillip Bayard Veiller, then a Wall Street broker, was the pioneer referred to," replied the playwright."

This brought out the story of a long forgotten device that had a brief and rather forlorn career in New York. The elder Veiller was interested in the contrivance that was explained as a "scheme for taking pictures separately, then putting them together and showing them in such a way as to indicate movement." He purchased the rights to it, thereby obtaining control of what purported to be a picturization of a Spanish bull fight.

A store was rented in lower Broadway, converted into a theatre, and the new device was offered for public approval. But the public did not seem greatly excited, so finally Mr. Veiller locked the door and put the machine in a dark closet.

If the elder Veiller, on quitting the motion picture industry before it actually saw the light of day, could have visualized his son at the head of a group of famous writers who are devoting all their energies to producing material for motion pictures, he might, it is conceded, have been tempted to remain longer with the venture

## Kaufmann of Inter-Ocean Opens West Coast Branch

Eugene H. Kaufmann, manager of the accessory department of Inter-Ocean Film Corporation, arrived in New York recently after four months in California. Kaufmann's return, pending the establishment of two additional service stations, to be opened in San Francisco and Portland, is for a series of conferences with President Paul H. Cromelin, who recently returned to this country from Europe.

While in Los Angeles, Mr. Kaufmann opened a service station at 6514 Hollywood boulevard, the first of the three offices which the company proposes to establish on the Pacific Coast, to serve as branch depots to accelerate shipments of American films and motion picture accessory products into Far Eastern film markets. An entire building has been rented at the above address and the structure has been overhauled to meet the company's requirements.

## Lee Is with Empey In Official Capacity

### Has Charge of Purchasing, Studio and Casting Activities

Harry Lee, of long experience as an actor, publicist, casting director and assistant director, has been placed in charge of studio, casting and purchasing activities for Guy Empey Productions, by Arthur Guy Empey, president, and shortly will undertake the casting of "A Long Distance Hero," second of the series of comedy dramas to be produced by that company.

Mr. Lee's experience in the film and stage worlds embraces almost every department and his acquaintance is said to be as broad as that of any connected with either of these departments of the amusement business. Entering on a stage career at an early age, he played important parts with some of the country's leading stars. Through his acquaintance with stage folk he has been able, it is said, to bring several stars of the stage to the screen.

He was one of the first to leave the stage for the pictures and worked in many of the first productions. Watching the first steps in the development of pictures, and observing every phase of their development, he gained a knowledge of the intricacies of the trade which stands him in good stead in his new position.

He also had opportunity to watch the work of actors and actresses of various degrees of ability and fame and is, accordingly, qualified to cast intelligently from a list of available performers. It is said of him that he knows personally more screen performers than any other one person.

Mr. Lee assisted in the direction of "A Daughter of the Gods," the William Fox spectacle starring Annette Kellerman, and had charge of all business details of location in Jamaica, where most of the scenes were filmed. He has also aided in the production of several recent pictures and worked with Mr. Empey in "Oil," first of the Guy Empey Productions series which is to be published shortly.

## Evansville Syndicate To Build New Theatre

EVANSVILLE, IND., Aug. 31.—A new theatre to be known as the Cadick theatre will be erected by the Vendome Theatre Company at Third and Sycamore streets. The company has purchased the Grand theatre building and Mercantile Bank building at Second and Sycamore streets, but no change is being made in the operation or management of the Grand. Plans for the new theatre are to be ready within two or three weeks.

The Vendome Theatre Company has been organized as follows: D. E. Cadick, president; Mayor Benjamin Bosse, vice-president; C. H. Battin, secretary; Jacob Handelsman, general manager and treasurer. J. Trinz and Charles M. Frisse will serve as directors of the new theatre.

## David Butler's Next Play

David Butler, star of "Fickle Women," has returned from his vacation to read the script on the fourth of the pictures in which he is being starred by D. N. Schwab Productions, Inc. Continuity is being written on this picture.

# *Buffalo Making Rapid Strides As Amusement Center Says Kimberley*

"Within two years Buffalo should develop into one of the greatest show towns in the United States."

This statement is made by J. F. Kimberley, manager of the Pathe Exchange in the Bison City, who has just concluded a week's visit to New York for conferences with Director of Exchanges Elmer R. Pearson and to see a few sights in Gotham.

"We are now at the inception of one of the greatest theatre building booms in our history," said Mr. Kimberley. "Marcus Loew has started the building of a new theatre, which when completed will be one of the finest in the country. The old Olympic, now housing vaudeville and pictures, will become an exclusive picture house when the same management opens its new 5,000-seat home, now in the course of construction.

### Remodeling Star Theatre

"The Star theatre is being remodeled by Mike Shea of the Hippodrome, and, when completed, will be known as Shea's Criterion. It will show only the finest pictures. Shea is also building the North Park theatre with a seating capacity of 1,800.

"On the East Side Harry Dixon has just opened up the Rialto, which seats approximately 2,000 persons. Throughout the entire Buffalo territory the story is the same. Everywhere new theatres are springing up. We are informed that Marcus Loew will erect another house in Rochester, while George Eastman has already inaugurated work on this theatre, which will rival the finest in the world.

"Buffalo is in for continued prosperity, from our point of view, for only now is the geographical superiority of the city as a shipping center being recognized. New factories by the dozen are under construction, which will draw thousands of workmen and their families to the city. For instance, a new Dunlap tire plant will employ 25,000 men and women. The Du Ponts are building another factory employing from 3,000 to 10,000 persons, while the Willys-Overland's new battery plant will take care of 3,000 more.

### All Doing Large Business

"All theatres now are doing tremendous business. Shea's Hippodrome and the Strand, biggest first-run houses, are now playing Harold Lloyd's two-reel comedies day and date, the first time in our knowledge they have played pictures simultaneously.

"Pathe is getting a large share of the feature business, and, in short subjects, is simply thriving. The business this summer had more than held up, for the weather has been ideal from the showman's viewpoint.

"Serials are taking a stronger hold in the territory, and with the coming of autumn are looking for record-smashing activity."

## *Two Directors Get Big Results in "Bonnie May"*

Andrew J. Callaghan Productions in order to give Bessie Love every possible advantage in her initial vehicle under its banner retained the services of two directors, Ida May Park and Joseph De Grasse.

This is one of the first times that two directors have been engaged to work together on the same production. The best possible answer, it is said, as to whether a combination of two directors on one picture is productive of creating a fine picture is contained in the fact that after viewing the initial effort of these two well known directors, "Bonnie May" the officials of the company immediately re-engaged them to direct Miss Loves next picture, "The Midlanders."

## New Lloyd Comedy Billed For September Publishing

"Get Out and Get Under," second of Harold Lloyd's new series of two-reel comedies, will be published early in September, according to an announcement by Pathe Exchange, Inc.

In the new feature, Lloyd is supported by the same company as in "High and Dizzy," with an addition to the cast in little Frederick Ernest Morrison, as "Sunshine Sambo," whose ability is known to all who have followed the Rolin one-reelers featuring "Snub" Pollard. Mildred Davis is again the principal support.

## "Firebrand Trevison" New Buck Jones Westerner

Buck Jones, the cowboy star, is making good headway in popularity throughout the country, according to reports reaching the William Fox offices in New York. Bookings on his pictures grow steadily in volume. Jones' next picture will be "Firebrand Trevison," from the story by Charles Alden Seltzer, with Jones in the title role. Winifred Westover is leading woman, and others in the cast are Martha Mattox, Stanton Heck, Katherine Van Buren, Frank Clark, Joe Ray, Pat Harman and Foog Hong. Thomas Heffron directed and Denison Clift wrote the scenario.

## Cuban Renter Contracts for American Pictures

A contract closed recently by the Inter-Ocean Film Corporation with one of the largest film renters in Cuba, gives the latter the rights to thirty-six American productions, comprising twenty-four World pictures and twelve Paralta offerings, for distribution throughout Cuba.

The buyer will prepare an extensive advertising campaign which he hopes to launch about October 1 or 15.

## Begin Work on Largest Playhouse in Indiana

EVANSVILLE, IND., Aug. 31.—Construction work is to be started at once on the new Victory theatre and hotel at Sixth and Main streets. The building will cost $692,000 and will be erected on property valued at $200,000. It is said the theatre will have the largest seating capacity of any theatre in Indiana. It is to be of concrete and steel construction, with brick and Bedford stone trimmings.

## *Orders Referendum On Daylight Saving*

The Chicago city council has ordered that the daylight saving question appear on the ballot at the November election. Daylight saving has been effective in Chicago since passage of an ordinance by the council creating it.

## Harry Gribbon, Comedian Goes to Special Pictures

Harry Gribbon, prominent Sennett and Fox-Sunshine comedian, is the latest mirthmaker to join the Special Pictures fold. He is supporting Chester Conklin in his first two reel comedy, "His Wife's Relations," now in the making for issue on October 17.

"HOMESPUN FOLKS" A THOMAS H. INCE SPECIAL

Lloyd Hughes and Gladys George in the Associated Producers, Inc., feature soon to be published.

THREE POSTERS THAT DREW CAPITOL THEATRE CROWDS

Striking posters used by the New York house during the engagement of the Fox feature "The Untamed."

# Regard "Untamed" As Best Western

*Fox Executives Say That Success of Showing at the Capitol Theatre in New York Augurs Well Reception Of Tom Mix Production Throughout the United States*

WHAT is declared to be perfection in Western atmosphere is claimed to have been reached by Director Emmett J. Flynn in the making of Tom Mix's latest Fox production, based on Max Brand's famous story, "The Untamed."

A majority of the sets were made from photographs taken in Sonora, Columbia, Jamestown and Angel's Camp, but many deft touches were given to the scenes only after W. E. Shepherd, technical man with Mr. Flynn, had made a study of these California towns.

The reported success of "The Untamed" at the Capitol theatre in New York, which booked the picture for a week's run, it is said, purely upon its merits, after Manager S. L. Rothapfel had seen it run off, augurs well for the reception which it will receive throughout the country. It is regarded by the Fox officials as the best "Western" Fox Film Corporation has ever put out.

* * *

The initial showing of "The Untamed" at the Capitol was before a singularly critical audience, it is declared. Much effectiveness, aside from Tom Mix's fine portrayal of the character of "Whistling Dan," was due to the way in which the Capitol theatre symphony orchestra handled the musical accompaniment. Chief among the important effects were the whistling and horse-neighing imitation. So natural were these that one could easily imagine hearing the whistle of Mix and the neigh of his great horse, "Buster."

The Capitol Theatre at 51st street and Broadway, New York, where "The Untamed," with Tom Mix, played a week's engagement.

The scenic effects also came in for a big praise. Nothing more realistic has been staged by Director Flynn, it is said, than the desert scene where Mix frees the frightened hare caught in a trap. Sam Morris' hotel and saloon, scene of the final meeting between Silent Jim and Whistling Dan, is almost an exact copy of one of the oldest buildings of its kind in California—a hotel in Columbia which is as well known as the town, a town which boasted thousands of inhabitants in the days of the gold rush and now is reduced to a few hundred.

* * *

The general aspect of the entire street on which were taken many of the thrilling night scenes reflects such old buildings as that copied in the hotel. All these exteriors have the effect of age and dilapidation that would naturally have come over them since the gold rush days of '49.

One of the most striking sets in the story of "The Untamed" is the jail, standing at the end of the street near the hotel, saloon and theatre. This was modeled to represent an old jail still standing in northern California. It is of adobe, as were all the jails before brick kilns were established in California. This is the jail from which Tom Mix, as "Whistling Dan," rescues the man he believes is his rival for the hand of Kate Cumberland—a role capably filled by the beautiful Pauline Starke.

The work of the cast which supports Mix is far above the ordinary, it is said. For the heavy roles P. McCullough, Sid Jordan and George Seigmann were obtained. It is doubtful if Pauline Starke has ever done a better piece of acting than in the part of Kate Cumberland. Equally convincing is the work of Charles K. French, James O. Barrows, Pat Chrisman, Major J. A. Maquire, Frank M. Clark and Joe Connelly.

# Federated Becomes An Active Unit

## Mutual Organization of Independent Exchanges Is Launching Advertising Campaign of Wide Scope On Four Specials in Which Bessie Love is Starred by Andrew J. Callaghan

Federated Film Exchages of America, Inc., the coalition of independent distributors which had its origin at a series of meetings in Chicago and New York, is now an active participant in the affars of the moton picture industry, the theories of the association having been put into effect with the launching of an extensive advertising campaign on four special productions.

The present advertising drive is being directed toward the Bessie Love productions, the acquisition of which were announced recently in a statement from W. E. Shallenberger, general manager. The pictures are the output of Andrew J. Callaghan Productions, Inc., of which Andrew J. Callaghan is president.

Federated, which is considered by many as a distinct step forward in the independent distribution of pictures, has in its personnel the following exchange men:

J. L. Friedman, Celebrated Players Film Corporation, Chicago; S. V. Grand, Federated Film Exchange, Boston, Mass.; Arthur G. Whyte, Empire State Film Corporation, New York; Benjamin Amsterdam, Masterpiece Film Attractions, Philadelphia, Pa.; Harry Lande, Quality Film Corporation, Pittsburgh, Pa.; Harry Charnas, Standard Film Service Company, Cleveland, Ohio; Ralph Wettstein, Mid-West Distributing Company, Milwaukee, Wis.

F. W. Thayer, Merit Film Corporation, Minneapolis, Minn.; Samuel Werner, United Film Service, St. Louis, Mo.; A. L. Kahn, Federated Film Exchange, Kansas City, Mo.; H. A. Kyler, Supreme Photoplays Corporation, Denver, Colo.; D. J. Chadkin, Consolidated Film Corporation, San Francisco, Cal.; L. T. Pellerin, R. D. Lewis Film Company, Dallas, Tex.; J. Eugene Pearce, Pearce Films, New Orleans, La.

These independent exchangemen, who, for years, have been operating successfully exchanges in their respective territories, united their forces at a meeting called by Mr. Friedman, president. It was decided that, by combining their interests, it would be possible for them to buy the biggest and best motion pictures produced; that it would be possible for them to conduct national advertising campaigns; and that, by operating as a unit, it would be possible for them to arrange the publication of their pictures so that they would be given to the exhibitors in their territory at a specified date.

Federated already has published "Nobody's Girl," a five-reel feature starring Billie Rhodes. The exchanges also are distributing a series of eighteen two-reel comedies starring Monte Banks, produced by Warner Brothers.

The publication date of the first of the four Bessie Love productions, "Bonnie May," will be announced shortly. The second will be "The Midlanders," from the novel by Charles Tenney Jackson.

It was stated by Manager Shallenberger that several other important announcements would be made in the near future. It is the intention of Federated to obtain the very best possible productions obtainable, he declared.

### Cooperation Essential, Shallenberger's Belief

By W. E. SHALLENBERGER
*(General Manager Federated Film Exchanges)*

The cooperative idea in motion pictures is something that I have long advocated. As far back as three years ago I stated that to my mind it was only a question of time until the independent field would be one of the most important factors in the business. Formation of Federated Films Exchanges is proof that I was correct in my belief.

There is no doubt in my mind that the success of this plan for the welding together of the leading independent exchangemen of America into one body for the purchase and distribution of big pictures has placed them in the forefront of the distributing organizations. Federated today is one of the strongest national organizations in America, and although it has just started, it is doing a greater volume of business than many older national organizations.

Cooperation in every line of business is essential to success and there is not only no reason why it should not be applied to motion pictures, but every reason why it should be applied. In the past it has been impossible for the individual independent exchangemen to always secure the best motion pictures at the state right basis for the reason that there was no organization to distribute a big picture nationally.

Now with the formation of Federated, it is possible for the independent producer to find a market in the independent field for his production by distributing it through Federated.

EXECUTIVES OF NEWLY FORMED FEDERATED FILM EXCHANGES

JOSEPH L. FRIEDMAN
President

W. E. SHALLENBERGER,
General Manager.

SAMUEL V. GRAND,
Treasurer.

# Consider Federated Ideal Medium Of Distribution for Any Picture

## Author Declares that Bessie Love's Portrayal in First Production "Will Certainly Be a Triumph For Bonnie May"

Officials of Federated Flim Exchanges of America, Inc., express the opinion that the affiliated exchanges "afford an ideal medium of distribution for any production."

It is pointed out by Federated that the cry of the independent exhibitor has been "give us big pictures, a real star, a leading director and independent distribution." By bringing representative state right men into a cooperative buying and distributing unit it is believed that these demands of the independent exhibitors have been met.

### Has Expert Direction

Proof of the statement that Federated is desirous of obtaining the very best pictures made is shown, it is contended, in its contracting for the distribution of Bessie Love productions.

Miss Love has long been one of the leading stars of the photoplay. In the four pictures that she is to produce for Andrew J. Callaghan Corporation she will have the benefit of the most expert direction which it is possible to obtain, it is declared. Her photoplays will be chosen from among the works of well known novelists which have been stamped with the seal of public approval.

Miss Love already has completed her first two pictures. "Bonnie May" from the novel by Louis Dodge, has been chosen as her first vehicle and "The Midlanders" from the pen of Chas. Tenney Jackson for her second. The third and fourth stories have not yet been selected.

### Author Praises Star

In a letter to Federated Louis Dodge, author of "Bonnie May" said:

**"It seems to be an entirely happy inspiration which brought Miss Bessie Love and Bonnie May together. While I had never seen the beautiful and intelligent work of Miss Love at the time I wrote my book, it might almost seem that she had supplied the model for my study. I predict that when Miss Love portrays the character, she will—to paraphrase an old anecdote—not merely enact, but actually be, Bonnie May. It will very certainly be a triumph for Bonnie May. I hope also it will be a triumph for Bessie Love."**

The Bessie Love studios are located at 6442 Santa Monica Boulevard, Hollywood, Cal., and are said to be among the most up-to-date in the world. Every facility has been provided for the making of pictures, it is said.

### Raised in Theatre

It is considered doubtful if it would have been possible to obtain a story better fitted to the piquant charm and vivid personality of Miss. Love than "Bonnie May," the story of a little girl who has been brought up on the atmosphere of the theatre, never having known a parent's care. Her father and mother were actors and while she was still a baby they were killed in railroad wreck. "Bonnie May" was raised in the theatre and was therefore a peculiar combination of wholesome unspoiled girlhood bubbling over with youth and good spirits and a worldly wisdom acquired through having to fight life's battles for herself ever since she could remember. It is said by those who have seen "Bonnie May" that this is without a doubt the greatest part Miss Love has ever had in her career as an actress.

## Reopening in Waukon, Ia.

WAUKON, IA.—The Cota theatre has been reopened after complete redecoration and renovation.

# Kane Enters Industry Via Newspaper Field

## Formerly Was an Exhibitor In Kansas—Aided in the Formation of Realart

Arthur S. Kane, founder and president of Arthur S. Kane Pictures Corporation, 25 West Forty-third street, New York, is one of the well known and successful figures in the motion picture industry. Born in Iowa and educated in Baker University and Washburn College, in Kansas, where he distinguished himself in his student days as a football star and coach, he spent several years in newspaper work.

### Goes to St. Louis

Though a young man when the silent drama began to bid for popular favor, Mr. Kane was, nevertheless, one of the pioneers of the industry. In 1907, after managing the theatres in Topeka for five years, he opened the first picture house in Atchison, Kan. In the same year he went to St. Louis, where he began picture producing, distributing and exhibiting.

Mr. Kane's work attracted the attention of General Film Company in 1910. He started in as a branch manager for this concern, advancing until in 1913 he became assistant to the president. On February 1, 1914, he left General and became manager of Pathe Exchange, Inc., then about to establish its own distribution system. It was there that he first gained renown as a business-builder, which has been clearly exemplified during the years that have followed.

### Was with Artcraft

Beginning on September 1, 1916, Mr. Kane organized the eleven Western states for Artcraft Pictures Corporation. So successful was he that when Artcraft was merged with Paramount Pictures Corporation he was transferred East and assigned the task of organizing, as general manager, the distribution system of the newly formed Select Pictures Corporation. He took charge July 31 of this enterprise, which became, on August 4, Select.

MEN ON FEDERATED FILM'S BOARD OF DIRECTORS

HARRY CHARNAS

ARTHUR G. WHYTE

BEN AMSTERDAM

CHARLES E. WHITTAKER
Who adapted "Kismet," the successful stage drama, to the screen for Robertson-Cole.

## *Fall of Carranza in Mexico Affects Film Industry Favorably*

Reports from Mexico indicate that the first American industry to be affected favorably by the fall of the Carranza government is motion pictures. American pictures are in demand all over the country, it is declared, and the improvement in transportation conditions and the better protection for travelers has boomed the industry. American films are preferred in Mexico to the products of England or France. The cover page of *Zig Zag*, a motion picture publication of Mexico City, edition of July 29, is entirely occupied by a picture of Constance Talmadge announced as the attraction the following week in one of the leading theatres in "In Search of a Sinner." Inside is an announcement that future covers would be devoted to free hand drawings of American film stars by deVargas.

The Mexican exhibitor is keen after the American films, and conditions for the distribution of American films in Mexico City, Guadalajara, Guanajuato, San Luis, Potosi, Pueblo, Queretero, Vera Cruz, Saltille, Monterey and a number of other principal cities is nearly normal. The *Zig Zag* is outspoken in its partiality toward American films.

## "O, Lady, Lady!" To Be Next Bebe Daniels Film

The second Bebe Daniels production for Realart has been begun at the Hollywood studios, under the direction of Maurice Campbell.

The entertaining comedy touches of the original Bolton-Wodehouse musical success, "Oh, Lady, Lady," have been retained in the scenario by Edith Kennedy, it is averred, and the inherent character of the screen and the personal capabilities of the star have permitted the addition of several more humorous situations.

# Rare Pictures Obtained By Paramount In East Africa

## Expedition Headed by the Rev. Dr. Vandenbergh is Back in U. S. After Year Spent on Scientific And Photographic Mission in East

The Vandenbergh-Paramount expedition, which sailed from New York last September for Africa, has returned to the United States with 36,000 feet of film, picturing peoples said to have never been photographed before, ranging from the large war-like tribes of the British East African country to the timid pygmies of the dark interior.

The pictures brought back by the expedition are said to make up one of the rarest collections of photographic treasure ever obtained in foreign lands. The expedition was financed by Famous Players-Lasky Corporation and conducted with the cooperation of the American Museum of Natural History.

### Vandenbergh in Charge

The Rev. Dr. Leonard John Vandenbergh, a Catholic missionary whose years of service in Africa and writings on ethnological and anthropological subjects have gained him an international reputation, was in charge of the expedition. He was accompanied by Dr. George Burbank Shattuck, formerly professor of geology at Johns Hopkins and Vassar, who acted as cameraman.

Taking passage to Naples, the two were joined on the way to Mombassa, the port of British East Africa, by J. C. Nesbitt as developer and assistant cameraman. Pushing on into the interior past Lake Albert Nyanza, they came upon the pygmy tribe known as the Mambuti. These small people, who average four feet in height, had been seen by Stanley on his exploration of the interior and later by Sir Harry Johnson, but had never before been photographed, it is declared.

### Pygmies Are Isolated

Dr. Vandenbergh spent a month in the pygmy country, associating intimately with them. He found that they had evolved a sort of primitive civilization. Because of their small stature, they have been forced back into the interior and are living isolated in the jungle.

As he proceeded into the interior from Lake Albert Nyanza he discovered a graduation in four sizes from the large warlike tribes on the shores of the lake to the pygmies in the interior.

The Mambuti women, although held almost in slavery, are showing signs of feminism, according to Dr. Vandenbergh, and wish to move out from the jungle and nearer Lake Albert Nyanza.

### Have Code of Morals

These children of the forest have a code of morals, differing in this respect from other native tribes before the advent of the white man. They will not steal and adultery is unknown. They are polite and merciful, giving aid to the injured and sick and respecting their elders.

One of the most striking pictures brought back, it is declared, is that of a lion which swooped down upon the party and was not killed by native spearmen until a few feet from Dr. Shattuck and his camera.

In their progress through the jungle the Catholic missionary, the Vassar professor and their chemist, were attacked repeatedly by lions, they reported, and had it not been for the bravery of their Masai escort, the three white men might not have emerged from the jungle.

Because of his interest in the missionary work of the Catholic church, the Pope has requested a showing of the finished film at the Vatican.

## *Lyric, N. Y., Draws Crowd To Opening*

*(Special to Exhibitors Herald)*

NEW YORK, Aug. 31.—The Lyric theatre opened its doors recently with the third William Fox production to be presented on Broadway this season. "While New York Sleeps" was the attraction.

A double line of patrons reached from the box office out to 42nd street and all the way to the corner for the opening pefrormance, and this was repeated at each showing. Three box offices had to be opened to give the patrons service and to relieve the congestion in traffic. The rear exits through the stage had to be used to empty the house after the showings.

## Carpentier's Return Is Boom for Picture

Robertson-Cole's recent announcement that Georges Carpentier would shortly return to the United States to train for a fight with Battling Levinsky on October 12, Columbus Day, is being given universal verification by American daily newspapers.

The sporting pages are filled with details of the fight, which is to take place at Ebbets field, Brooklyn, before the International Sporting Club, America's foremost organization of sport leaders. Also, in a large story, used by some of the newspapers, Carpentier reviews his American tour, and makes the positive and signed statement that he will fight Dempsey.

These stories have added greatly to the interest in "The Wonder Man," the Robertson-Cole picture starring Carpentier.

# Cook's "India Rubber Legs" To Afford Film Amusement

Clyde Cook, of vaudeville fame, whose "india rubber and miraculous legs" have enabled him to be a sure laugh getter, has been won over to the films. Three years ago while in London, William Fox signed the comedian and now comes the announcement from Fox headquarters that his first production, "Kiss Me Quick," is ready for distribution.

"Kiss Me Quick" is altogether new in film comedy, it is said, and so is Clyde Cook. It is declared, however, that there is nothing experimental about him, he having already proved his worth as a laugh getter. He proved it years ago as a music hall artist. He proved it again all this summer at Hollywood, where the picture was being produced.

For three years William Fox has kept Clyde Cook "under his hat." Now the hat goes off to the public, and out comes Cook to send his twinkling ears and india rubber legs flickering around the world.

### Goes to London

One rainy evening three years ago, Mr. Fox dropped into a London music hall in a you-can't-make-me-laugh frame of mind. He did not even read the bill or the program. But he had not been in the house five minutes before Clyde Cook took up the challenge. And Cook hadn't been on the stage three seconds before Mr. Fox succumbed. He bought a program, looked at the name, wrote "Mr. Cook" on his card and sent it to Cook's dressing room.

Next day Cook signed a contract to make film comedies for William Fox, beginning in the summer of 1920. This fact was not published, for Cook had a contract for the New York Hippodrome.

In dear ol' Lunnon they used to say that Cook had the most 'strordnary knees in the world. "Early doors" were double price when he was on the bill; the gallery whistled, and even the stalls stamped sedately. At the New York Hippodrome last season audiences were doubled up with mirth at the way Cook's arms, legs and body were doubled up with emotion.

### No Mere Contortionist

Emotion is correct. Clyde Cook is no mere contortionist. Every wriggle is charged with terrific import. Nothing that he does is meaningless. When he wags his left ear, he does it knowingly, or wisely or archly or cannily, it is said —he never merely wags his ear. When he falls downstairs he does it with gusto, nerve and abandon.

The only part of Clyde's anatomy that does not gyrate, revolve and convolute is his face. His countenance is stonily solid.

"You know, the ridiculous beggar never moves his bally face. Keeps it statis, if you get my meaning. But what a face, old thing—what a countenance!"

Cook belongs also to the clean school of comedians. It is his boast that never in his life has he ever tried to get away with anything that was "off-color" in the slightest.

CLYDE COOK.
The famous Hippodrome comedian who is making a series of comedies for William Fox. "Kiss Me Quick" will be the first.

## Bradbury and Clark Work Together in Pathe Serial

Two noted serial lights are combining to make the new series of fifteen two-reel Western dramas, starring Tom Santschi, produced by Cyrus J. Williams, who contracted through Arthur S. Kane for publication through Pathe. Ronald Bradbury is directing, while Frank Howard Clark is writing the stories. The first of these is "Beyond the Trail."

## To Build in McKeesport

McKEESPORT, PA.—Business houses on the Martin Horn heirs' property at Fifth avenue and Sinclair streets are being razed to provide a site for a motion picture theatre. Rowland & Clark, theatrical firm, has taken possession of the property. The consideration was $175,000. The proposed theatre will have seating capacity for 2,500 patrons and its estimated cost will be $250,000.

## Draw Plans For Houses

PITTSBURGH, PA.—J. B. Rowland of Rowland & Clark is said to be behind the project of the new motion picture theatre for which plans are being drawn, to be built on the old East Liberty post office site, Penn avenue near Shady avenue. Plans are also being drawn for another theatre at 1220 Carson street, Southside.

## Enlarge Paxton Theatre

PAXTON, ILL. — A capacity three times its present limits will be one of the remodeling features of the Majestic theatre, now being enlarged. Alcru Theatre Company has taken a ten year lease on the building, and the owners, Hunt and Sullivan, are making the improvements which will cost more than $10,000.

## Open New Georgia House

CROSWELL, GA.—With a showing of "The Miracle Man" a formal opening of the new Maxime theatre was held recently. The Maxime has a capacity of 650 seats.

ALTA ALLEN
Ingenue Lead in "Skirts," the Fox Sunshine Special. Take It from the Fox Press Agent, "Daintiness Is One of Miss Allen's Chief Qualities," and We're Inclined to Believe It.

## Hampton to Work in Robertson-Cole Plant

*(Special to Exhibitors Herald)*

LOS ANGELES, August 31.—Jesse D. Hampton will give up his studios and make all productions hereafter at the new Robertson-Cole studios.

## Incorporation In Alabama

FLORENCE, ALA.—The Princess theatre, with an authorized capital stock of $25,000, of which $10,000 is paid in, has filed notice of its incorporation with the secretary of state. Louis Rosenbaum and others are the incorporators of the company formed for leasing and subleasing motion picture houses.

## Arc, Lafayette, To Move

LAFAYETTE, IND.—With the performance of August 14, the Arc theatre closed to prepare for moving into the new modern house now in course of construction at 116-122 North Fifth street. The new theatre will be ready by September 15.

## Plans New Buffalo House

BUFFALO, N. Y.—Charles McMahon of McMahon and Dee, theatrical agency, recently made announcement that Alexander Pantages is looking over Buffalo as the possible site for his newest theatre, one of the circuit's large chain of vaudeville and picture houses. The Pantages circuit has made no announcement.

## New House at Cynthiana

FRANKFORT, IND., Aug. 31.—Herman Rohs, for many years a jeweler in this city, has just completed the erection of a motion picture theater at Cynthiana, Ky., according to information received here. The new theater will run pictures and vaudeville and will be under the management of Karl Rohs, son of Herman Rohs.

# "Must Eliminate Inferior Elements"

*Albert A. Kidder Declares That the Industry Is Facing A Struggle for the Survival of the Fittest—Declares Player and Producer Must Be Put to a Very Rigid Test*

*Looking into the future of the motion picture industry, Albert A. Kidder, Jr., assistant general manager of Charles Ray Productions, Inc., who is in New York conferring with Arthur S. Kane, president of Arthur S. Kane Pictures Corporation, and others, declares that the industry soon will face "a titanic struggle for the survival of the fittest." His views in this regard are set forth in the following statement:*

By ALBERT A. KIDDER, JR.

THE next few years will witness a titanic struggle for the survival of the fittest.

The player and the producer are to be put to a test which only those who can measure up to the standard through actual value of performance will be able to meet. Merely heavy expenditures in production and advertising will not suffice. The people, always able to discriminate between the very good and the extremely bad, now draw a sharp line of distinction between the merely good and the best.

With the weeding-out of the inferior, there will remain ample room at the top of the ladder for the top-notch product. Many of the unworthy—producers, players, pictures—will be forced from the industry. Unfortunate as this experience will be for them, such progress and advancement must be a source of gratification to all who have the best interests not only of the industry but of the country at heart.

* * *

The future is bright with promise, but it is fraught also with tremendous responsibilities. A wonderful opportunity is ahead for everyone who is engaged in making big pictures.

It would be difficult to say which has done the more to elevate the standard—the pictures or the public. Naturally, the more and better the pictures shown, the greater has been the popular clamor for others of the same character. At the same time, not even poor pictures have been without their value. By their very exaggerations, their disregard of realities, their carelessness in matters of detail, they have caused picture devotees to rebel, such errors of omission and commission being regarded as insults to the intelligence.

Again, the old slapstick, rough-house, so-called picture, is losing vogue rapidly. The motion picture theatre has become the American family's club house. No clean minded man would any more think of taking his children to see a film on which the vulgar, the suggestive, even the merely unwholesome is featured, than of placing a degrading literary work on his library table.

* * *

So high, indeed, is the standard which the public has set that a picture which is merely inoffensive no longer satisfies. It must be more than passively good. The insistent demand is that real folks be pictured as they are in real life—red-blooded folk, with human frailties, indeed, but in whom the good predominates, as assuredly, the good does predominate in the normal American.

The motion picture has come to be recognized as an educator of the masses, which is another reason for the demand that it present what is true, good and wholesome.

A few stars and a few producers foresaw years ago conditions as they exist today. They anticipated the public demand and prepared for it. Among the few artists who have consistently stood their ground for the most wholesome subjects is Charles Ray. His case is the more notable because he has not been actuated by financial considerations but by principle. Behind the camera he is the same clean, wholesome man that he is in front of it.

ALBERT A. KIDDER
Assistant general manager of Charles Ray Productions, Inc.

## Rumor George Walsh Will Leave Fox in September

George Walsh, who is now working on what is rumored to be his last picture for Fox, "Dynamite Allen," is on location in Milford, Pa., the leading mining country of that state, where exteriors are being made. Dell Henderson is directing the picture, which is from an original story by Thomas F. Fallon.

"Dynamite Allen" may be Walsh's last picture with Fox, as his contract expires early in September, and it is already being whispered that he is considering signing with another producing company to star in a series of George Walsh specials.

## Mayflower-Kinograms Arrange Press Tieup

### Papers Featuring Sales Girl Contest Will Cooperate With Theatre Men

Through an arrangement between Kinograms, a news weekly, and Mayflower Photoplay Corporation, exhibitors throughout the country will be able to make an effective tie-up between their theatres and local newspapers which have been featuring the National Sales Girl Beauty Contest.

This contest, arranged by Mark Larkin, publicity director for Mayflower, is being handled by Newspaper Enterprise Association working in cooperation with 300 newspapers. After judges appointed by the papers had decided upon the local beauties, their photograps were sent to the New York office of Newspaper Enterprise Association, where they were turned over to the national beauty committee, which soon will announce the national winner.

**Quirk on Committee**

This committee is made up of Neysa McMein, famous illustrator; Florenz Ziegfeld, Jr., famed as a connoisseur of feminine beauty; Alfred Cheney Johnston, foremost photographer of women; James Quirk, editor of *Photoplay Magazine*, and R. A. Walsh, motion picture producer.

Under the supervision of Ray L. Hall, managing editor of Kinograms, motion pictures are being made of the contenders for first place. These pictures will be published as an exclusive news feature through Public Distributing Corporation to all theatres where Kinograms is shown.

**10,000 in Contest**

It is estimated that at least 10,000 sales girls in cities throughout the United States entered this contest, and as a consequence there will be great interest attached to the news reel featuring these banties. The tie-up arranged by Larkin with Kinograms will afford exhibitors of their news weekly all kinds of publicity and exploitation possibilities.

Through Newspaper Enterprise Association, papers which featured the contest will be told that the news reel is coming to their town and they will be advised to communicate with the exhibitors showing this feature, with the idea of cooperating on a publicity and exploitation campaign.

## "Forbidden Fruit" to be Next DeMille Production

"Forbidden Fruit" is the title chosen by Cecil B. De Mille for his new special production for Paramount, now in the making at the Lasky studio.

The story was written by Jeanie MacPherson. The cast is headed by Agnes Ayres and Forrest Stanley, and includes Theodore Roberts, Clarence Burton and Theodore Kosloff.

## *Douglas' Dog Dies Of Grief Is Claim*

*(Special to Exhibitors Herald)*

**LOS ANGELES, August 31.—Douglas Fairbanks is mourning the death of his famous dog, Rex, reported to have died of loneliness while Doug and Mary took their honeymoon trip.**

A SIMP IS AN AWFUL THING

Owen Moore in a scene from the Selznick Comedy, "Poor Simp."

# All Stories Must Be "True to Life"

*Universal Scenario Chief on West Coast Declares the Public Is Demanding More and More Tales Possessing The Human Flavor as Opposed to the Highly Romantic*

By LUCIEN HUBBARD

*(Scenario Chief at Universal City)*

WRITERS and producers must awaken to the fact that the public is beginning to demand more and more stories that possess the human flavor as opposed to the highly romantic and obviously tricky plots of many a novel and screen play.

So far as Universal is concerned, all screen material purchased from now on must be 100 per cent human. The stories must reflect life as it really is, and not as it might be in one case out of a million. The old situations that have served novelists and playwrights as first aid since time immemorial must give way to incidents from real life and scenes that represent modern conditions as they are known to the many.

* * *

We will reject all scenarios containing a dual role on the grounds that it is not true to life. There may be one or two isolated cases on this earth in which two people resemble each other so closely that the wife or mother of one would be deceived by the other, but it is not typical of real life.

We do not want any stories that deal with a dream—those stories that never really happen but lead the audience through puzzling intricacies only to disappoint it in the final reel. Their novelty has worn off.

We will not accept stories in which the wife or husband, believing the worst, leaves all behind without stopping to confirm his or her suspicions. Plots in which the villain throws suspicion upon the hero by stealing the important papers and placing the envelope in said hero's pocket or desk are barred. All sacrifices for which there is not a good and sufficient motive must be omitted from our stories, because they give a false view of real life.

* * *

The long arm of coincidence must be excluded from plots calculated to serve our screen. With 6,000,000 people in New York it is absurd to think that the most vitally interested in the plot should meet on the Brooklyn bridge at midnight without an appointment. I don't deny the possibilities of such an incident, but it is far fetched and not human.

We want stories that have their counterparts in every day life, dealing with problems which, though we may not have faced them ourselves, have entered into the lives of some of our neighbors.

A number of the better authors of today have been writing along the newer lines for some time. Novelists like Fannie Hurst, Edna Ferber, Peter Kyne, H. Herbert Knibbs and Eugene Manlove Rhodes, extract their material from human experience. In the main, however, it is the new author who must be looked forward to for the human stories.

Universal has always encouraged new authors, and many of our most successful photoplays are based on stories submitted by writers whose works have not yet been numbered among the best sellers.

## Kansas Rink For Theatre

ARMY CITY, KANS.—M. Jencks, manager of the Hippodrome and Orpheum theatres here, destroyed by fire recently, has leased a building formerly occupied by a skating rink, and work has been started on its remodeling into a playhouse. It is expected to be ready for business before cold weather.

## Lyons-Moran to Launch Another Feminine Star

Lyons-Moran, the Universal comedian team who have appeared with such stars as Priscilla Dean, Marie Walcamp, Edith Roberts, Juanita Hansen, Carmel Myers, Louise Glaum and other feminine celebrities, have had another one of their feminine leads chosen for stardom. This time it is Charlotte Merriam, who has signed a long time contract with Special Pictures Corporation.

## To Issue First Moranti Comedy on September 19

Elva Taylor is to be feminine lead in the Milbourne Moranti comedies, to be made for Special Pictures Corporation. Others supporting him will be Alfred Hewston, Clifton Hedder, Joe Bonner, Harry Belmore, and Ray Hampton. Charles Diltz, former Keystone and Rolin director, will handle the megaphone. The first of a series of twenty-six will be issued on September 19. It has just been completed at the Balboa studios at Long Beach.

## Dwight, Ill., Now Has Two New Picture Houses

DWIGHT, ILL.—The new Blackstone theatre, formerly the site of the Dwight opera house, recently was given formal opening. C. J. Allardt is the manager.

The Livingston theatre, now being erected by A. L. Orr & Son, is fast nearing completion and will soon be open to the public.

## Changes Iowa Location

WASHINGTON, IA.—G. L. Reddish, who succeeds Mrs. Lois Morrisy as manager of the Graham theatre, has arrived from Mt. Pleasant to take charge of the local house. He was formerly with Adams Theatre Company, who owned the local house for a number of years. He will soon locate his family here.

## Playhouse For Youngstown

YOUNGSTOWN, O.—Steinberg Bros., formerly in the meat and grocery business, are reputed to be organizers of the company promoting a new theatre for the Max Schagrin property in East Federal, near Watt street. It will be for vaudeville and motion pictures.

## Edwardsville House Sold

EDWARDSVILLE, ILL.—Olin H. Giese has purchased the Majestic theatre from Beaden & Wannamaker and has taken charge of it.

## Big Organ For Vancouver

VANCOUVER, B. C.—The new Allen theatre was given formal opening in mid-August. The house holds one of the largest pipe organs ever built for a motion picture theatre, of Canadian manufacture.

## Reopen Oskaloosa Theatre

OSKALOOSA, IA.—W. I. Neagle, manager of the new Princess, recently reopened his lately remodeled theatre to the public.

# Paramount Organizes Department For the Sale of Short Subjects

## W. F. Rodgers Has Been Appointed Manager of the Division-Special Salesmen Will Be Located In Each of the Branch Offices

Famous Players-Lasky Corporation has organized a special department for the sale of short subjects, which will be operated under the supervision of W. F. Rodgers. Salesmen will be maintained at each of the exchanges to handle exclusively the one and two reel pictures.

Mr. Rodgers comes to Famous Players--Lasky with a wealth of experience in the selling game. His connection with the industry dates back to Mutual days. He left that concern to go with General Film where he remained several years. He also was with Goldwyn, serving successively as assistant to the vice president and to the president.

### Appoint Salesmen

For the past three weeks Mr. Rodgers has been engaged in perfecting the details of his department. In each one of the Famous Players-Lasky exchanges there will be at least one salesman and in some exchanges there may be two or three, whose sole duty will be the selling of short subjects. These men will be known as short subject representatives.

Seventeen of these men have been chosen and assigned to their territories, the list including David A. Levy, New Haven; S. B. Kramer, S. Freund, New York; L. Weiner, Buffalo; John Morphet, Albany; M. M. Emanuel, Washington; Max Gilbert, Pittsburgh; W. A. Bugie, Cincinnati; J. M. Burnstine, Cleveland; Oscar E. Watson, Detroit; E. L. Goldberg, Chicago; A. Huesman, Minneapolis; E. P. O'Neill, Kansas City; M. Stahl, St. Louis; S. Aronowitz, Des Moines; W. C. Buskirk, Omaha; Miss L. Olson, San Francisco.

### Featured on Programs

The growing importance of the position which exhibitors throughout the country have been giving to short subjects has been an influential factor in bringing about this move on the part of Famous Players-Lasky, it is said. Men like Riesenfeld of New York, Grauman of Los Angeles and Newman of Kansas City have been featuring short subjects in their advertising and publicity. They have put them up in electric lights in a display often equal to that given the features.

Among the short subjects now listed for distribution by Famous Players-Lasky are fifteen new Paramount-Mack Sennett comedies, two new Paramount-DeHaven comedies, twelve Paramount-"Fatty Arbuckle re-issues, all of two-reel length, and twelve new Paramount-Post Nature pictures, twelve new Paramount-Burlingham Adventure pictures, fifty-two new Paramount-Burton Holmes Travel pictures and fifty-two new Paramount Magazines, all single reels.

### Conduct Special Drive

In addition to these subjects which are regularly scheduled, a special drive will be made by the short subject representatives on all the Paramount-Briggs, Paramount-St. John, Paramount-Truex and Paramount-Flagg comedies and all of the hundreds of past publications. Paramount-Burton Holmes subjects and the Paramount Magazines.

Complete cooperation will be given to these special salesmen by the members of the exploitation field force under Claud Saunders.

# Cost Plan Instituted In American Branches

## Exchange Managers Are Paid Commissions with Privilege of a Drawing Account

A new basis of operation has been instituted between C. A. Stimson, general sales manager, and the branch representatives of American Film Company, Inc., whereby each man may feel he is practically in business for himself. Each office is run on a cost plan and the men are paid commissions with a drawing account. The plan was tried out for a few months in several offices and is said to have worked so well that all the men desired to make similar arrangements.

Within the last six months Mr. Stimson has brought about many progressive and invigorating changes in the sales organization of American Film Company which, it is stated, have brought prosperity to both the representatives and the firm.

In addition to supervising exchanges and sales, Mr. Stimson has complete charge of the sale of reissued products under the control of American, and recently closed contracts for the sale of nearly the entire country on productions of Vogue Company.

At the end of the July-August period ten prizes will be awarded to the men who have done the best business with the greatest reduction of operating cost; that is, those whose offices show the best percentage of net business as compared with their previous six months' operating costs. The prizes to be awarded by Mr. Stimson will be along the line of those given to the winners at the close of the S. S. Hutchinson Tribute month.

## Enlarge Theatre in Aledo

ALEDO, ILL.—J. W. Edwards, manager of the Aledo Opera house, is converting the theatre into a strictly modern building, enlarging entrances and otherwise improving it.

MAYFLOWER PHOTOPLAY CORPORATION PRESENTS STIRRING STORY

Two scenes from the Allan Dwan production, "In the Heart of a Fool," a screen version of William Allen White's story published through First National.

# Griffin Is Production Chief At Special Pictures Studios

*(Special to Exhibitors Herald)*

LOS ANGELES, Aug. 31.—Coincident with the taking over by Special Pictures Corporation of the Balshoffer studios in Hollywood, comes the announcement from Louis W. Thompson, president, that Frank C. Griffin, former Sennett right bower, has been engaged as production manager.

Griffin, who has grown up with the picture industry since the old Biograph days, will have entire supervision over the production activities of Special Pictures Corporation.

### Assembles Staff

Griffin already has assembled his studio staff of associates, which includes Nat Devrich, formerly with Marshall Neilan; Cecil B. DeMille, Robert Vignola, George Melford, Allan Dwan and other producers, as assistant production manager; Lloyd Briley, formerly with Christie and Brunton as technical director; "Mac" McBan, as chief electrician; Omar Farrell, as master of properties; Lucille McGowen, as wardrobe mistress; David Rothschild, as film editor, and Robert Wilcox, as superintendent of still photography.

Two directors are working with Griffin—Harry Edwards, formerly with Sennett, Fox Comedy and Capitol, directing Chester Conklin in "Home Rule," a satire of married life, and Reggie Morris, who is producing "Up in Betty's Bedroom," with Charlotte Merriam and Jay Belasco as featured leads.

The old studio is being remodeled by Special Pictures, under the direction of Earl D. Shanks, who has been appointed studio manager.

Frank Kingsley, who assited Wesley Ruggles in the making of Louise Glaum features for J. Parker Read, Jr., is assisting Edwards in the Chester Conklin comedies.

Several more producing units are to be started at the new studios by Special Pictures Corporation within a short time.

## Fox Scenario Department Gets New Western Head

Paul Cazencuve, who is busy at Fox's Hollywood studios remaking Buck Jones' picture, "Sunset Sprague," originally directed by Thomas H. Heffron, has been appointed to succeed Denison Clift as head of the Fox scenario department in the West. Clift vacated his post to go abroad in search of new material for future stories and scenarios.

## Hutchinson Serial Nears Ending in Pathe Studios

Charles Hutchinson, screen daredevil, is at work on the fifteenth episode of his Pathe serial, "The Double Adventure," at the Brunton studios, Los Angeles. With this serial completed Hutchinson will begin on the picturization of Mary Hastings Bradley's novel, "The Fortieth Door," also to be done in fifteen episodes.

**H. B. WARNER**
**In a scene from "Felix O'Day," his latest picture on the Pathe program.**

## Announce Title of Film

*(Special to Exhibitors Herald)*

LOS ANGELES, August 31.—"A Flame in the Dark" is the title given Mary Pickford's next picture. Frances Marion is supervising production.

## Thief Gets Only $8.35

ANDERSON, IND., Aug. 31.—A thief broke into the ticket booth of the Cozy theatre and stole $8.35. The police failed to find the culprit.

## DeVry Entertaining Limited Passengers

**J. P. Billups, general passenger agent of the West Point route, is promoting an innovation which met with enthusiastic support of the passengers on the New York-New Orleans, Limited, on which the first experiment was made.**

**It is the showing of feature films on Limited trains for the amusement of passengers. A DeVry portable projector was used in the experiment, and Mr. Billups predicts that it is only a question of time before all through passenger trains will be equipped with DeVry projectors, films and screens.**

**"We carry over 150,000 passengers annually on the New York-New Orleans Limited," said Mr. Billups. "We can entertain and educate them. In addition to feature pictures, we can show films of the tobacco industry as the train passes through Virginia; of cotton and corn through the Carolinas, and so forth."**

# Holubar's "Man, Woman, Marriage" Is Nearing Completion on the Coast

For the most spectacular scenes of "Man, Woman, Marriage," the Allen Holubar production for First National in which Dorothy Phillips is starring, 200 bareback girl riders, all of the players in the cast and the entire technical staff will be taken to Chatsworth, Cal., for a sequence of scenes said to be the most daring ever recorded by the camera.

"Man, Women, Marriage," Holubar's first independently produced feature has been four months in the making. It is nearing conclusion.

### Miss Phillips to Rest

While Dorothy Phillips takes a much needed rest, Holubar will begin cutting in collaboration with Mrs. Frank Lawrence.

More time, care and expense has been expended on the feature than on many of the spectacular pageants of a few years ago when the twelve reel efforts of big producers were screened. The production, which is being held to a seven reel limit is said to embody the most thrilling punches of drama with marvelously wrought allegorical effects.

### Is Mediaeval Story

The period rapidly changes from the modern day to the stone age and by way of the mediaeval period back to the present. It features Dorothy Phillips in a wide range of characters from the lover of a caveman to a society light around which the moths of a big city gather.

The cast of "Man, Woman, Marriage" is noteworthy. James Kirkwood plays opposite the star in the leading masculine role while the supporting cast includes such well known players as Mrs. Margaret Mann, Robert Kane, Emily Chichester, Barney Sherry and Valerie de Chevallier, formerly the sensation of the Paris speaking stage.

The story of "Man, Woman, Marriage" was written by Holubar in collaboration with Olga Linek Scholl.

## Herbert Standing Back to Play in Realart Feature

Herbert Standing, veteran of the stage and screen, returns to active film work in "Her First Elopement," a new Wanda Hawley comedy-drama for Realart.

Some months ago, Mr. Standing was severely hurt in an accident. Because of his seventy-three years it was not expected that he would ever be able to return to the profession. Careful medical attention, however, has brought him around so that he will again be able to play the roles for which he is distinguished.

## Well Known Organist Playing at California

*(Special to Exhibitors Herald)*

LOS ANGELES, August 31.—Milton Charles, former Grauman organist, and one of the best known musicians on the coast, has signed a contract to play exclusively at the California theatre.

# "Half a Chance" and "Devil to Pay" Are on Pathe's Publication Program

## Officials Believe Forthcoming Features Will Rank Highest Type of Productions Issued This Year by Any One Concern

With the adding to its schedule of forthcoming publications of "Half a Chance," a Hampton special, and "The Devil to Pay," a Brunton production, Pathe Exchange considers that it has greatly increased the strength of the foundation it has built for unprecedented feature business during the Fall and Winter.

In obtaining productions of the calibre of "The Riddle: Woman," the first Associated Exhibitors' publication; "Half a Chance," "The Devil to Pay" and other high class specials, Pathe seeks to live up to the message to exhibitors, delivered two months ago by Paul Brunet, vice-president and general manager, when he said:

### Will Furnish Features

"Instead of devoting its energy during the forthcoming season to the introduction of 'startling policy changes,' or other schemes, which to exhibitors have become frequent occurrences, Pathe Exchange, Inc., will endeavor to furnish its patrons with the finest feature subjects money will buy. Exhibitors are interested in pictures with box office value, not policies, and that is what Pathe will endeavor to furnish them."

Since then Pathe has issued "One Hour Before Dawn," Blanche Sweet in "The Girl in the Web," Edgar Lewis' "Lahoma" and Brude Gordon and May McAvoy in J. Stuart Blackton's "The House of the Tolling Bell."

In the course of the next six weeks the Pathe schedule is even more promising, it is declared, with "Felix O'Day," starring H. B. Warner, scheduled for issue on September 12; "Help Wanted: Male," starring Blanche Sweet, listed for publication on September 26; "The Riddle: Woman," starring Geraldine Farrar, which will have its premiere on October 3; and "Forbidden Valley," another Blackton production featuring Brude Gordon, and May McAvoy, slated for October 10.

### Plans High Class Films

Between now and the first of the year Pathe announces that it plans to issue a series of features that will rank with the highest type of photodramas issued by any one concern. "Half a Chance" most likely will be the forerunner of the new series following the publication of "The Riddle: Woman." "Half a Chance" is the first of a series of special productions which will be made by Jesse D. Hampton. Robert Thornby directed this production, which was adapted from the celebrated novel by Frederick Isham, and features Mahlon Hamilton and Lillian Rich.

"The Devil to Pay" comes from the plant of Robert Brunton, and is said to be a model of the splendid productions turned out by that producer. An all-star cast appears in "The Devil to Pay," with the principal roles enacted by Roy Stewart and Fritzi Brunette.

### Another Sweet Picture

Another big production now under way on the West Coast for Pathe is "Her Unwilling Husband," a Blanche Sweet picture to follow "Help Wanted: Male." It is said to be another farce comedy to which Miss Sweet has proved herself brilliantly adapted. Edgar Lewis' "A Beggar in Purple," adapted from the novel by Andrew Soutar, who also wrote "Other Men's Shoes," is another forthcoming production and one which, through its bigness, is suited to help fulfill the new Pathe feature policy.

H. B. Warner's next picture after "Felix O'Day," is temporarily known as "Going Straight."

## Prize Beauties Seek Matrimony Not Film Jobs

**What becomes of all the winning beautiful damsels in the various beauty contests held throughout the United States is a question that is troubling little Bud Duncan, the diminutive screen comedian.**

**Bud has contracted to produce a series of one-reel comedies under a trade name of "Bud and His Buddies," with the "Buddies" to be mostly girls.**

**There was little difficulty in securing the names of a dozen, but the following correspondence revealed only two of that number interested; two had since married millionaires; one thinks she is going to marry a "wealthy man"; another was contemplating divorce; three others had found their way into the ranks of New York musical shows, and the remaining three were not interested in going into the pictures and moving to California.**

**Bud has concluded that prize winning beauties are all clever women and aware of their charms, the majority of them watching more for the opportunities of matrimony rather than the "Lure of the Movies." Bud has requested the Reelcraft Pictures Corporation to whom he is under contract, to remove the clause "Prize Winning Beauties" from his contract.**

## Sell Territorial Rights To "Madonnas and Men"

Among the first sales of territorial rights on the Jans Pictures, Inc., feature, "Madonnas and Men," to be reported by F. E. Backer, general manager of the distributing company, is that of Western Pennsylvania and West Virginia to Joseph Skirboll, of First National Exhibitors' Exchange, of Pittsburgh, Pa.

Another contract for territory on the feature just concluded is with Ben Fitzer Attractions, of Syracuse. Greater New York and Northern New Jersey exhibitors can obtain bookings through Jans Film Service.

GEORGE EVERETT,
Director of "The Crimson Cross," a Fanark Corporation screen melodrama

## C. B. C. Concern Obtains First Big Feature for Elaborate Exploitation

Joe Brandt, president of the newly formed C. B. C. Film Sales Corporation, who is now on the Coast supervising production of a serial and several short subjects for this organization, announces that he has purchased the first big feature picture for C. B. C. marketing.

The name or any details regarding the production are not divulged beyond the fact that it is now in nine-reel form and will be cut down to five reels for marketing.

The C. B. C. service, according to Jack Cohn, in charge of the New York office, includes the cutting and titling of all negatives contracted for, complete advertising, and extensive exploitation on every picture distributed by them.

## Goldwyn to Take New N. Y.-Chicago Offices

Goldwyn's New York exchange has outgrown its present quarters at 509 Fifth avenue, and about September 15 will be removed to the twelfth floor of the office building at 729 Seventh avenue, between Forty-Eighth and Forty-Ninth streets. On February 1, 1921, when the leases of other tenants expire, the entire floor will be taken over, giving the exchange a space of 10,000 square feet.

About November 1 the Chicago branch exchange will be housed in a two-story brick building now being remodeled at 800-810 South Wabash avenue, in the heart of Chicago's film district. The building has 9,600 square feet.

## Issue New Butler Film On States Rights Basis

D. N. Schwab Productions, Inc., announces that the second of its series of photoplays starring David Butler will be distributed on a state right basis. The picture is called "Girls Don't Gamble," and is an adaptation of the *Saturday Evening Post* story, "Girls Don't Gamble Any More," by George Weston.

In addition to Butler, the cast includes Harry Todd, Eleanor Field, Rhea Haines, Alice Knowlton and Billy de Vaull. Fred Butler directed the picture.

# Producer Is Now Setting the Pace

*J. D. Williams Declares that New Style of Pictures will Strain to the Utmost the Showmanship Talents of Exhibitors—Believes Theatre Men Will Stand Test*

THE right of exhibitors to remain in the business is going to be tested this season as never before.

Their ability as showmen will be tried to the utmost. Their natural traits as real business men will be brought into view more clearly than ever.

And the new style of productions, already on first run screens, will decide.

For several seasons exhibitors led the producers. They erected larger theatres, they engaged orchestras, evolved and perfected exploitation, lobby displays, elaborate advertising campaigns and ballyhoos. These became the advance agents for stage settings, prologues and special musical scores—all designed to bid for the patronage of the elite.

* * *

Now comes the great test, with producers for pace setters.

How many exhibitors will continue with the procession? Personally, I believe that the majority are more than capable, but the new type of picture will strain their showmanship talents to the utmost.

The new production era will retain, in its individual pictures, the more important of the conventional ingredients—the melodrama, thrill, fight, sob, smile and tear, but it is already going far beyond that point and giving to exhibitors an entirely new and unprecedented style of appeal for use in bidding admissions to the box office.

On the exhibitor's ability to recognize these new elements of appeal and to exploit them to his full benefit in increased receipts, will depend his continued right to the name of showman. The measure of his grasp of new opportunity will decide his fitness to keep ahead in the great struggle.

To the implements of former seasons, to improved lobby display, to the stunt, the ballyhoo, the parade and other circus methods, all excellent in themselves and necessary, the exhibitor will add newer devices in keeping with the wider value of the new era of productions. Old audiences will be retained, and a new public will be created, a new class of patrons brought to the box office. The competent exhibitor will do this.

* * *

That new public can be found, the new class of patron reached, I am certain, by the exhibitor who is alive to the possibilities of the great material at hand. There is, for instance, that still large public, old fashioned, if you will, whose idea of motion picture dates back to the store picture house; people oblivious to the great stride the screen has since made; folk who do not realize what the motion picture can now give them—of deeper drama, of human nature, of the truly worth while.

There is, too, that class of people trained to the legitimate, which will pay $3 a seat elsewhere, but which spends nothing at all for motion pictures. This public has not been reached with the right sort of appeal. They have not been awakened to the high value of the motion picture today. This public, the 100 per cent exhibitor will go after and secure.

Never before was such splendid matter available or material so rich in special appeal. Never were pictures so richly endowed as in this day of independent effort and individual initiative, of production art uncramped by chilling dictatorship, of producers unfettered by the limitations of monopoly, and enterprise free to give the exhibitor and public its unhampered best—pictures of some great outstanding quality, such as sheer depth of drama, humanness, or novel presentation of a simple truth—pictures which are powerful levers in compelling new crowds to exhibitor profit.

* * *

More than ever before exhibitor efficiency will mean the realization of the incomparably greater calibre of his offerings and getting the fullest value out of his investment. It will take energy and enterprise. No stone must be left unturned. The efficient showman will make it his business, too, to see to it that the picture receives from others the high value he sets on it himself. He will secure reviews by the best qualified newspaper men, the editors themselves, if need be. He will secure for his attractions the interest of special bodies, special classes of people through those who influence them—educators, the clergy, and other leaders of thought. His advertising will reflect the higher value of his offering.

Producers are today giving the exhibitor pictures of unprecedented value, productions that will earn for him not mere normal receipts, but, far more than that, a full measure of profits.

But more than ever before it lies with the exhibitors to earn those profits. Will they live up to their opportunities? I am convinced they will. The ability they have hitherto demonstrated in devising new means to meet new opportunity will still be forthcoming.

**NEAL HART,**
**Who is making eight five-part features for distribution by Independent Films Association.**

# Elaborate Advertising Matter on Hart Film

## Independent Association Says Lithographs Sensational and Different

Elaborate display matter will form a part of the extensive advertising and exploitation campaign behind the Neal Hart Pinnacle productions, according to Eddy Eckels, general manager of Independent Films Association. Mr. Eckels has just put his stamp of approval on a new style of lithograph created by Ritchey Lithographing Company and the lobby photographs furnished by Western Photogravure Company.

The press books and trade journal advertising are fitting examples of what exhibitors may expect in the exploitation campaign behind this series, it is contended.

### Sensational Lithographs

Regarding the advertising aids Mr. Eckels said: "The lithographs are smashingly sensational and different. They possess the dignity of the highest class type of art poster, but deliver their message of action with powerful scenes that stand for the power of the separate threads of the story—that sort of power that stands for drawing power."

With the signing of Neal Hart contracts by J. F. Cubberly of First National Exhibitors Circuit in both Minneapolis and Milwaukee, and by Gene Marcus of Twentieth Century Film Company of Philadelphia, practically the entire United States has been closed for this series of Pinnacle Productions, it is reported.

### Works on Second

At the studios in Glendale, Cal., Mr. Hart is well under way with the second production, entitled "Skyfire," a story of the Canadian secret service. Mr. Hart's first starring vehicle is "Hell's Oasis," from the famous stage play "The Fighting Parson," by William L. Roberts.

The first series of Pinnacle comedies consisting of twelve two-reelers, will be given their initial publication on November 1, with appearances every two weeks thereafter. Options have already been granted the following exchanges, for the rights on the comedies in their respective territory: Dooley Exchange, Syracuse and Buffalo; Savini Films, Atlanta; Magnet Film Company, Davenport and Omaha; R. D. Lewis Film Company, Dallas, San Antonio, Little Rock and Oklahoma City; Crescent Film Company, Kansas City; First National Exhibitors Circuit, Minneapolis and Milwaukee; Twentieth Century Film Company, Philadelphia; Warner Film Attractions, Cleveland; Major Film Corporation, Boston; Pearce Films, New Orleans; and Greater Features, Inc., Seattle.

# *Monroe Salisbury In East with Film*

*(Special to Exhibitors Herald)*

LOS ANGELES, August 31.—Monroe Salisbury, accompanied by his business manager, Eugene Butler, will leave for New York today with a master print of "The Barbarian," his first independent production. A pre-view showing will be given there to exhibitors and distributors. Sid Grauman, Sol Lesser and other prominent West Coast film authorities have endorsed the picture.

# Fox Conducts Press Campaign on Company's First Serial "Bride 13"

## Six Advertisements Are to Appear in the Daily Newspapers in Nine of Larger Cities in Eastern and Southern States

An intensive newspaper advertising campaign in nine cities is being conducted by William Fox to assist the exhibitor in selling "Bride 13," the first Fox serial. Because adequate billboard space in these nine key cities could not be obtained, Mr. Fox ordered the newspaper spreads.

The advertising is being carried in newspapers in Atlanta, Indianapolis, New Orleans, Kansas City, Buffalo, Rochester, Providence, Chicago and Detroit. Six different pieces of advertising were prepared, the first two being teasers designed to attract the public to look for the subsequent advertisements.

### Will Create Interest

The first of the teaser copy carries only this query: "Who is Bride 13?" The second advertisement shows a bride clutched at by a grimy hand. The third piece of copy is more informative and divulges the fact that the "Bride 13" is a serial picture, produced by William Fox, costing $1,250,000, and urging the reader to ask for it at his favorite theatre.

These first three advertisements will in all probability, it is believed, create interest among newspaper readers and prepare the way to drive home the message of the last three which were so prepared as to allow room for the use of theatre names. Number four discloses the villian and his pirate colleague leering down upon the bride in the lower right-hand corner. The reading matter dwells upon the high quality of the story and its tremendous emotional appeal, and emphasizes the fact that it could not have been made without the cooperation of our Navy.

### Written by Experts

The fifth advertisement presents a stirring picture of Navy men dashing to the rescue of the kidnapped brides and elaborates upon the message delivered in the preceding advertisement.

The sixth advertisement, the largest of the series and containing 744 lines, carries an adaptation of the 24-sheet stand. It puts the matter right up to the reader with this question: "Do You Want to Live Again in the Land of Romance?" It then details the high spots of the serial, stressing its suspense, mystery, speed and stupendous scope.

All the advertisements, say Fox officials, were written by experts and the art work was done by a prominent artist.

Contracts on the serial are arriving in an increasing number at the New York offices of Fox, it is reported.

### Big Houses Book It

It was Mr. Fox's intention, when he planned his first serial to turn out a chapter picture that would be so good that the largest theatres would restore the serial to their programs after having dropped them for several years. And the finest picture houses are coming forward with contracts, it is said.

The Pantages Circuit has booked it for theatres in Los Angeles, San Francisco, Oakland, Portland, Tacoma, Seattle, Spokane and Minneapolis. William Fox's Circuit of theatres booked the picture for the Fox theatres, as follows: Academy of Music, Audubon, Bay Ridge, Bedford, City, Comedy, Crotona, Folly, Jamaica, Japanese Garden, Nemo, Ridgewood, Star and Washington, all in New York City; American and Terminal, Newark, N. J.; Liberty, Elizabeth, N. J.; New Britain, New Britain, Conn.; Springfield, Springfield, Mass.; Rivoli, Isis, Strand and Plaza, Denver, Col.; and Washington, Detroit, Mich.

Five striking advertisements to be used in nation-wide advertising campaign for "Bride 13" the initial Fox serial.

**LAWRENCE J. McGINLEY,**
**Appointed manager of new Fox exchange at Butte, Montana, the twenty-sixth office in the U. S. A.**

# Fox Opening Branch For Butte, Montana

## Lawrence J. McGinley Will Act as Manager—Six Employes to Aid

Because of the greatly increased volume of business and the desire that the exhibitor may obtain the quickest and most efficient service possible, Fox Film Corporation has opened its twenty-sixth branch office in the United States at 125 West Broadway, Butte, Mont.

Heretofore the Fox Seattle exchange has handled Montana, but the magnitude of the business coming from that state has made this new link in the Fox distribution chain a necessity. Lawrence J. McGinley has been appointed manager. He was long associated with the Fox Seattle exchange in the capacity of assistant manager, and is in intimate touch with every showman in his territory.

The Butte office is equipped with every facility for giving the exhibitor efficient service and assistance. A staff of trained employees will handle the business. They include Kathryn Hogan, Evelyn Ralston, Sadie Nolan, John B. Dolzel, Harlon Stengel, and Lillian Vreeland.

# JUST MEN

A "still" picture of Harry Carey as he appears in "Sundown Slim," his latest Universal production

Bert Lytell, the Metro star, looks out upon an arid waste from his perch on the water wagon and remarks: " 'Twas not like this in the olden days." But he's got lots of company. His latest picture is "The Price of Redemption." What a price! What a price!

A new photograph of Earle Williams, who has completed "The Romance Promoters," soon to be issued by Vitagraph.

Tom Mix, the Fox star, in a characteristic pose in "The Untamed" which had its premiere at the Capitol theatre on Broadway, New York, August 22.

# EXHIBITORS ADVERTISING

*A Department of Motion Picture Exploitation*

## ANNOUNCING 1920-21

During the next two weeks several hundred American theatres will announce Fall Openings. Each will be managed according to the showmanship of the individual exhibitor. All will be good advertising.

Several thousand other American exhibitors will not celebrate the beginning of the 1920-21 season as a special occasion. Many of the exhibitors who have remained open through the Summer despite the natural handicaps will slip into the new season without ostentation.

As many of the latter class as are located in competitive proximity to representatives of the former will speculate as to the possible causes responsible for the not altogether satisfactory box office receipts during September and October. If they are good at analysis they will discover too late that their competitors have used a Fall Opening to such good advantage that patrons continue to attend their theatres by preference.

It is not now too late to plan and execute an opening that will formally introduce the new season.

It is to every exhibitor's interest to do so.

The soundest business and natural logic supports the theory of the official opening.

The world is the most capably managed institution with which man is familiar. "Spring" is the name by which man designates the annual "opening" which serves as a perfect criterion for the exhibitor in the present connection. He will proceed along the same general outline as that followed by Nature.

He will first "clean house" in the fullest sense of that abused term. He will use water and paint generously. He will start at the bottom and carry the work through to the last tungsten in the ceiling trough.

Spring is the most popular season for many reasons. Not the least of these is the complete freshness of the world at this period. Something akin to this condition can be created in any theatre were the proper cleansing agents are applied vigorously.

* * *

The "house cleaning" idea will not be confined to the furnishings by the enterprising showman. He will extend it to include alterations in the established program procedure. Musical and presentation custom will be modified in such degree as is deemed advisable. The change is the essential thing. It lends strength to the "opening" idea.

New uniforms will be supplied for the attendants. New methods of lobby display will be adopted. Interior hangings will be rearranged to give a fresh appearance. If a house organ is used it will be published as a special edition and following issues will retain something of the attributes of this number.

Theatres that follow a characteristic style in newspaper advertising will modify this in greater or lesser degree. And it will be well to exercise care in the nature of these alterations to the end that they may be made permanent.

* * *

The big point of the advertising campaign will be the announcement of attractions listed for the coming season. This list will be made up as compactly as is compatible with the necessarily informative nature of its composition.

The producing companies have listed the major portion of the product with considerable data concerning each. The exhibitor will find in his files of EXHIBITORS HERALD ample material for use in this connection.

The chief effort will be to divide prominence between this announcement and the announcement as it applies to the theatre itself. By the nature of the theatre business the theatre and the picture exhibited share importance in the mind of the public. It is at all times the business of the exhibitor to keep this joint association clear.

Perhaps the biggest immediate returns that can be realized will come in the form of a straight news story which any newspaper should be found willing to give prominent position. The opening itself is an event of local interest. Coupled with the announcement of attractions scheduled for the season the story expands naturally into gratifying dimensions.

Carnivals, circuses, chautauquas and similar amusement enterprises are given this type of publicity preceding their occasional visits. It should not be a difficult matter for the exhibitor to obtain it when he explains to the newspaper the genuine news value of his story.

* * *

The direct result of such an advertising compaign will be big attendance during the period designated as the opening. The complete result will extend over a period of many weeks. The original attraction of the theatre will have been renewed. The promise for the attractions of the season will have stimulated interest in current programs. Friends will be made. New patrons will gain the habit of coming to the theatre. The opening will pay for itself many times over in increased patronage throughout the new season.

## *Last Week—*

Daniel Roche, Famous Players-Lasky exploitation representative, persuaded the Chicago Motor Club to adopt "What's Your Hurry?" the title of the current Wallace Reid vehicle, as its "Safety First" slogan. It drew a headline in the "Chicago Evening American" and notice of varying length in other dailies.

H. A. Albright, manager of the American theatre, Butte, Mont., dropped in to tell us about his plans for the new season in Butte. Among other innovations contemplated, a camera has been purchased for the purpose of combining announcement trailers and local news and magazine events in motion photography. The results of the experiment will be awaited with interest. Mr. Albright's "quest for ideas" is to include stops in the leading cities of the Middle West.

Harry S. Lorch, Chicago exploitation manager for Goldwyn, working with William S. Barbee, proprietor of Barbee's Loop theatre, sent letters to 10,000 automobile owners in the city regarding the opening of "The Street Called Straight." The first week of the picture has been largely attended and neighborhood houses report many inquiries from patrons as to the prospective playing date.

"A laugh is contagious," remarked Elmer Harris, scenarist, after a tour of the theatres of the country. "Let somebody in the audience give a real laugh and others will join in. Save the laughs in comedies. Play down on the music and thus play up on the laughs," is his advice to exhibitors. Words of wisdom.

Half-page advertisements for Lifebuoy soap sharing the matter with Johnny Jones, youthful star of the Edgar Comedies, appeared in newspapers throughout the country.

McClure & Faulkner, operating the Comique theatre, Jamesport, Mo., contributed to the "What the Picture Did for Me" department of the present issue an account of the remarkably successful exploitation used for "Down on the Farm." It's worth reading.

A glance at the above photograph showing the Eddie Polo company on location making scenes for "Circus Life," a forthcoming Universal production, indicates clearly the type of exploitation that will be found suitable. The star's circus stunts before the camera are well known to the general public, and circus exploitation and presentation are obviously fitting for use in this connection.

Edgar Allen Poe's "The Pit and the Pendulum" comes to mind in connection with the above still from "Bride 13," the Fox serial. Readings have not been used as presentation. Every city has a local artist in this line and there is an opportunity for innovational presentation in the present instance. The same may be used as exploitation if staged prior to the showing date of the episode with the connection made clear.

"Miracle men" appeared upon the streets of various cities exploiting "The Miracle Man" with exceptional results. "Jack-Knife men" should prove as successful in the case of "The Jack-Knife Man," King Vidor's current First National attraction. The still from the play gives a clear understanding of the leading character. It should not be difficult to find a local character who can impersonate him satisfactorily for exploitation purposes.

# Vitagraph's "Courage of Marge O'Doone" Proves Merit of Consistent Lobby Methods

*With the advent of bigger theatres and longer runs the practice of specially preparing the lobby for current attractions has become general in many of the leading theatre centers. There is in this fact due cause for gratification on the part of all concerned in the industry. Pictures that stimulate activity in this direction are of value to the individual exhibitor and to the trade at large.*

VITAGRAPH'S recent picturization of James Oliver Curwood's "The Courage of Marge O'Doone" has been accorded special lobby exploitation in many of the theatres where it has been shown, to the satisfaction of box office and patron. Proving that a special lobby is a good investment in a single instance, the attraction serves admirably the interests of exploitation as an institution and the industry at large as the direct and indirect beneficiary.

Herewith are reproduced photographs showing lobby displays used during recent engagements of the picture. Both are interesting for other than obvious reasons.

The night photograph of the Victor theatre, McKeesport, Pa., forcibly refutes the argument that lobby exploitation is effective only during the daylight hours and serves merely to draw attention to advertising matter posted in the theatre front. With the box office converted into a log cabin, the lobby is sufficiently unusual in appearance even to those who see it daily as to argue for attendance upon the showing of the picture that has been considered worthy of such advertising.

Material apparently borrowed from the local lodge of the B. P. O. E. served capitally lobby purposes when "The Courage of Marge O'Doone" was the attraction at the Liberty theatre, Salem, Ore. The effect was altogether desirable and the idea is adaptable.

This, be it not forgotten, in the evening at an hour when passersby are at liberty to drop in and see the show.

The reproduction of the Liberty theatre front, at Salem, Ore., sheds light upon another angle that should not be overlooked.

It is safe to assume that the elks used in the display were borrowed from the local lodge of the B. P. O. E. Practically every Elks lodge in the country has such material on hand, and practically every lodge will loan it gladly.

In this instance it is not recorded that anything further was done in this connection. But it is natural that an exhibitor arranging for such a loan should explain his purpose to the house committee. It is as natural that members of the house committee will speak of the event to other club members. The word will travel. Incidentally, persons who see the lobby will make inquiry in many cases as to the source from which the material was obtained. Again conversation takes its course.

THE night photograph of the Victor theatre, McKeesport, Pa., goes a long way toward disproving the current theory that special lobby displays are effective only during daylight hours. With the box office converted into a log cabin, the attention value of the arrangement is great. It is materially heightened when illuminated by a blaze of tungstens at night.

One thousand New York tenement children were entertained at the Lyric theatre during the showing of "If I Were King," the new Fox production featuring William Farnum. Exploitation of this type, combining genuine charity with deserved publicity, should be used frequently by any and all exhibitors.

## "If I Were King" Attraction at Lyric Charity-Publicity Party

**As the motion picture becomes more and more generally regarded as a civic institution, the troubles of the theatre-man become fewer in number and less difficult to manage. Opposition diminishes in direct proportion as popular respect for the theatre increases. No good business man in the theatre business neglects an opportunity to improve his standing locally. No exhibitor who has the best interests of his business at heart skims lightly over the account of an individual achievement in this direction.**

When "If I Were King," William Farnum's latest Fox production, was shown at the Lyric theatre, New York, an event of the run was the special showing at which one thousand tenement children were entertained. The photograph reproduced above shows the children in front of the theatre. It does not show, nor can any photograph show, the results that of a certainty followed the entertainment.

In this case, as in any similar case, the children enjoyed the event. They talked, as children always talk. Their parents listened. They told other parents. The story spread. Though no information is available on the point, it is probable that newspapers gave the event publicity. In this regard it may be well to mention that the quantity of publicity gained in an affair of this kind varies with the manner of its execution. There is practically no limit to what may be accomplished in this direction.

If there is a publicity stunt in the annals of showmanship that may be praised whole-heartedly, it is the free matinee for children idea. There is in it a solid foundation of worthwhile charity. The proverb has it that "charity is its own reward." The humorist alters the "own" to "only." But in the case of the charity matinee the latter is in error and the first is incomplete.

The cause of publicity needs no defense. It is at all times desirable, and worthy save in such isolated cases as it works injury to disinterested parties.

But the combination of charity with publicity is an exceptionally happy one. It is the one 100 per cent publicity stunt.

The comparative infrequency with which photographs like the above are received can indicate but one thing—a general under-estimation of the value of the idea. With the exhibitors of the nation using every conceivable, and occasionally an inconceivable, stunt to interest the public in their product and their institution, it is strange that so few use the simple and highly efficient device at their command.

## "You Tell 'em" Idea Should Get Business

**Working with an idea as "sure fire" as it is unique, Tad's "You Tell 'Em" series, Jack Callicott, managing director of the Kinema theatre, Los Angeles, drummed up consistent and lasting publicity for his theatre. Through his association with the sport editor of the Evening Express he arranged for a prize contest to be conducted upon the sporting page, tickets to the theatre being offered to prize winners. The contest is still in progress and widely popular.**

The "You Tell 'em" idea originated in the "Indoor Sports" comedy cartoon series drawn by "Tad" and carried in newspapers throughout the country. "You tell 'em, Chaplin; you can film," is an example that gives the idea. The writing of original versions is within the power of the most limited imagination, which doubtless was responsible for the popularity of the contest plan in such papers as took it up and carried it as a daily feature, with readers submitting specimens of their wit and receiving various rewards.

In the Los Angeles instance, tickets to Kimena were the prizes awarded. And at the beginning of the department each day the program at the Kinema was given considerable attention, favorable, of course.

Ben Turpin, appearing in "Married Life," Mack Sennett's current First National attraction, presenting a loving cup to the winner of the "You Tell 'em" contest conducted as advertising for the Kinema run of the picture.

# West Coast Presentation At Its Best

*Jack Callicott, managing director, made motion pictures upon the stage of the Kinema, Los Angeles, during the run of "Married Life." W. G. Stewart's chorus of thirty-two voices sang Scottish melodies at the California prior to the screening of "The Best of Luck"*

# "Shipwrecked Among Cannibals" Sets New Record at Salt Lake

**Men conversant with the preferences and prejudices of the country as a whole as regards motion pictures know that pictures of a certain type are not popular in certain sections, whatever their quality. Few such men, no matter how well versed in the matter, attempt to explain the existing facts. The oriental play, with which may be grouped the tropical, is a fair example. Where it is popular, it is sensationally so. Where it is unpopular, it is as emphatically the reverse.**

In Salt Lake City, Utah, for whatever reason, pictures of this type are popular. And it is highly probable that G. A. Hager, manager of the Kinema theatre there, is one of the chief reasons for the popularity above mentioned, as well as for like favor bestowed upon productions of different types exhibited at his theatre.

"Shipwrecked Among Cannibals," recently published by Universal, is the attraction which broke all previous records at the Kinema during its seven-day run, the second week of August. Concerning the lobby display, a photograph of which is reproduced herewith, and the engagement, Mr. Hager writes as follows:

"Fifteen large palm trees were used in this exploitation stunt, as well as a dozen smaller ones. The box office was transformed into a Cannibal hut and on the inside of the lobby were arranged numerous exhibits, curios, relics, etc., of New Guinea that were loaned by the local recruiting station. Green lights were used during the exhibition of this picture, giving the entire lobby a sort of moonlight effect.

"This lobby display attracted unusual attention in Salt Lake and the picture during its seven-day run broke all previous records at the Kinema theatre, even though shown during exceedingly hot weather."

There is nothing surprising in the breaking of records. As the lobby is visualized, with the photograph submitted and the description offered, it is small wonder that it attracted unusual attention. The breaking of records usually follows industry of this sort.

## Benson's Innovation Bolsters Weak Night

By issuing with each ticket sold on the other six days of the week coupons, five of which will admit bearer to the Wednesday evening performance, N. A. Benson, manager of the Stadium theatre, Pittsburgh, Pa., has converted that day from the weakest to the strongest of his week.

Mr. Benson gives the idea added merit by starting his best attractions on Wednesday, thus getting the advantage of the word of mouth advertising provided by the extra attendance brought in by the coupon idea.

A tropical lobby display brought record-breaking results for the Kinema theatre, Salt Lake City, Utah, where previous records were broken during the seven-day run of Universal's "Shipwrecked Among Cannibals."

LOS ANGELES CRITICISM

MAUDE CHEATHAM "Examiner"

GRACE KINGSLEY "Times"

PEARL HALL "Express"

GUY PRICE "Herald"

DE WITT VAN COURT Famous Trainer of Boxers)

ANNOUNCEMENT!

To the Women of Los Angeles!

You have read and heard about GEORGES CARPENTIER since his arrival in America with his charming French bride. The press of the country has devoted column after column to laudatory expression of his record in the world war, his prowess as an athlete, his fine discrimination in the choice of music and literature, as in the matter of dress. But written words hardly do this young son of France justice, and not until you see him on the screen and feel the strength, warmth, kindliness and gentleness of his spirit, which manifests itself through a radiant, electrifying personality, can you fully appreciate

GEORGES CARPENTIER in "The Wonder Man"

(A Love and Mystery Story Set in the Diplomatic Circle of Washington Society)

To the Men of Los Angeles!

Every man in America with the sporting blood of the fathers in his veins has been waiting to see GEORGES CARPENTIER in the ring. Yes men of Los Angeles are a privileged few who may witness the science of his methods and revel in the classic beauty of his motions.

TALLY'S BROADWAY 833 South Broadway

Owing to the tremendous enthusiasm shown by the packed houses which have greeted Georges Carpentier in "The Wonder Man"

This Production will be shown one more week starting today

A well-written advertisement used by Tally's Broadway theatre, Los Angeles, to increase feminine interest in Robertson-Cole's first Georges Carpentier vehicle, "The Wonder Man."

# Tally's Copy Makes Appeal to Fair Sex

**Pictures that will "take care of themselves" are comparatively rare. And even these deserve the advertiser's attention. The picture that will "get by on its own" is a good investment, of course. But the same picture, aided by intelligent exploitation or advertising, becomes what is termed in the jargon of the trade, "a wiz."**

"The Wonder Man," Robertson-Cole's production featuring Georges Carpentier, published when the French champion was at the high point of his American popularity, was popularly regarded as an attraction that would "take care of itself." Nevertheless, the management of Tally's Broadway, Los Angeles, saw fit to put extra stress upon one angle that many overlooked.

The advertisement which is reproduced herewith was used to increase the attractiveness of the picture for the feminine portion of the reading public. It was reasoned, and rightly, that the men would be anxious to see the pugilist in action, that they needed little inducement further than the mention of the name, the theatre and the date.

They reasoned, also, that women would respond less readily to such advertising.

Accordingly, the advertisement was pointed directly at the women of Los Angeles. The boxes at the left margin were used to carry the statement of the newspaper critics, women all.

## GOLDBERG'S "MOON-BEAMS"

That Harry Goldberg, manager of the Sun, Moon and Muse theatres, Omaha, Neb., does not limit his genius to the exploitation field where he has been sensationally successful is shown by these reduced reproductions of recent remarkable newspaper advertisements.

C. L. Hiller, manager of the Grand theatre, Crookston, Minn., has cultivated the farmer-motorist patronage to such an extent that a special traffic officer has been appointed to prevent accidents at his location. The above photograph was taken while Constance Talmadge's First National production, "In Search of a Sinner," was being shown.

## *Farmer-Motorist Steady Patron If Drawn by Good Advertising*

In the story of C. L. Hiller's experience with a file cabinet and the city council of Crookston, Minn., is to be found something more than a moral. His experience, unique and in a sense accidental, brings to attention a source of patronage which few American exhibitors realize exists.

Mr. Hiller uses exploitation at every opportunity for attractions playing the Grand theatre. The city is small but he considers that no obstacle.

Furthermore, Mr. Hiller keeps a file of exploitation stunts used, with data concerning the occasion of each campaign. Recently, looking through his file in search of ideas for use prior to the opening of "In Search of a Sinner," Constance Talmadge's recent First National attraction, he came upon the account of the exploitation used for her previous production, "A Virtuous Vamp."

This recalled that a farmers' convention had been in progress at that time, that he had advertised the shimmy dance in the picture to the farmers, with excellent result. The next step was obvious.

He sent out to rural families for miles around letters calling attention to the fact that the star was again at the theatre, and giving pointed facts regarding the picture. And the scheme worked out as planned.

At the next meeting of the city council an ordinance was adopted appointing a special traffic officer to "aid in maintaining order in traffic prior to performances at the Grand and guard the cars while owners attend the theatre."

## *Paper Spread Gets All Day Attendance*

**Enough has been written on the poster question to fill a five-foot shelf. Comparatively few exhibitors have shown the proper spirit in giving billboard matter a thorough test. The remarkable aspect of the condition comes to light with each account of successful exploitation by means of the paper type of advertising.**

Ralph Kretzer, manager of the Colonial Theatre, Springfield, O., submits the most recent testimony supporting the poster argument. The photograph reproduced herewith, showing the crowd that stood in front of his theatre at 6:30 p. m. of the day upon which he exhibited "The Lost City," the Warner Bros. serial featuring Juanita Hansen, gives the facts in the matter.

It is difficult to determine in what degree the all-day attendance which the photograph indicates was due to the paper spread in evidence, but it is safe to state that the display did have an important part in the affair.

The cost of such a display is insignificant when it is recalled that the same material may be used over a period of fifteen weeks, altered and possibly augmented each week but preserved for further use in each instance.

The crowd that stood in the lobby of the Colonial theatre, Springfield, O., at 6:30 P. M., attests the merit of Manager Ralph Kretzer's advertising ability. His extensive use of billboard material is based upon sound reasoning and should be emulated by exhibitors everywhere.

## House Organ Vital, Is Manager's View

By C. A. Barbian
Waldorf Theatre, Akron, O.

EXHIBITORS who do not use a house program to advertise coming attractions for them are overlooking one of the best patronage building devices there is in the theatrical game. A tastily gotten up, well printed pamphlet, written in an intimate manner, is equivalent to a conference with your patrons as to the worth, in their minds, of the pictures you have decided to show at some future date. It gives you an advance line on the way a picture appeals to your patrons in a way that cannot be acquired by any other means.

I know that many exhibitors have thought of a house program but have abandoned the idea on account of the cost, figuring the cost per copy against their admission price. On this basis a program gotten up in a style to make it appealing does look costly beyond reason. My programs cost me, delivered, between six and seven cents each. I mail out two thousand of them each week. If I reasoned that only half of these would bring in one patron each I could not see where they were worth the expense but I give the credit to the house program for one of the best week's profits my theatre has ever enjoyed.

The advance enthusiasm which my house program had aroused in regard to "Married Life" was a criterion of the effect of the production itself. The size of the first week's attendance might have been a good reason for believing that everyone in Akron who could possibly want to see the picture had crowded into the theatre and that the house would be vacant the following week. It works the other way, and in the case of "Married Life" it worked hard. The attendance the second week was greater than the first.

# PRACTICAL

Convincing proof of the practicability of exploitation or presentation based upon stills from current and forthcoming attractions, as advocated exclusively in this department, is presented herewith. Above is seen a corner of Stahl's Elite theatre lobby, Homestead, Pa. Below, a still furnished with Mack Sennett's United Artists production, "Down On The Farm."

# RUTH WORKS UNDER DIFFICULTY

## Home Run King Nearly Mobbed by Admirers When He Goes to Haverstraw, N. Y., on Location—Taking of Pictures Halted Until Demonstration of Townsmen Is Concluded

THE advent of Babe Ruth at Haverstraw, N. Y., where many scenes were taken for his initial appearance as a star in the Kessel & Baumann photodramatic production, "Headin' Home," caused the small town on the Hudson to declare a half holiday so that all could see the baseball star in action.

Knowing what the appearance of the Home Run King would mean, all efforts were made by the director to keep the matter of "Babe" being in town as quiet as possible. As unostentatiously as possible the company repaired to the place selected for the location, cameras were set up, and preparations made to "shoot" the scenes.

### Identity Is Discovered

But the identity of the famous ball player could not long be kept a secret. A youthful baseball fan, who had followed the motion picture outfit when they arrived in town, recognized Ruth, and then things began to happen. Hotfooting it back to town, the youngster spread the news to the other boys, and soon hundreds of them started for the scene of activities.

Like wildfire the news spread about the small town that the distinguished visitor was within the gates. Town officials left their work, factories closed, farmers who had come to town with their truck forgot sales and prices, cranked up their flivvers, and started pell mell for "location." Soon the roads were blocked with vehicles of all descriptions moving to the center of attraction.

### Entire Town Turns Out

The members of the company were first apprised of the coming of the townspeople by the advance guard of several hundred youngsters. A cloud of dust in the distance told of more to come. Within a half hour the whole population, some with babes on their arms, were on "location." In the vanguard was also the police department. All were asking excitedly where they could get a glimpse of the famous batsman. .

All work from then on had to be suspended, and "Babe," surrounded by the populace, with the boys crowding the foreground, became the target for a handshaking bee. Luckily it was his right arm that bore the brunt of the shaking, although his left "wing" did some duty with the excited populace.

For the rest of the morning, after the reception was over, "Babe" worked in front of the camera, the cynosure of the delighted Haverstrawians, who stayed to watch their hero act, and they did not leave until a day's work was called.

## Frank Mayo's Latest to Be Issued in September

Frank Mayo's latest picture has been completed and it is expected to be published the latter part of September. It is "Hitchin' Post," a story of the early 70's.

"Hitchin' Post" is the work of the novelist and magazine writer, H. M. Shumate, and was prepared for the screen by Hull. Jack Ford is the director. With Mayo are cast Dagmar Godowsky, Beatrice Burnham, J. Farrell McDonald, Joseph Harris, Mark Fenton, Captain Anderson, Duke Lee and Mat Biddulph.

## Burlingham Speaker At Ad Men's Dinner

### A. M. P. A. Given Interesting Information on Orient By Cameraman

Terming that land "a man's country, where women do the work and men do what they please," Frederick Burlingham, of camera fame, gave the Associated Motion Picture Advertisers, at a recent luncheon, a vivid pen picture of Borneo, from which he recently returned, and included in his address interesting facts as regards the motion pictures in other countries, including China and Java.

### Admission Prices High

The dense jungle everywhere covering Borneo forms an almost insuperable obstacle to the cameraman, especially those seeking animal shots, Mr. Burlingham told his hearers. In China, motion pictures are of good quality and are sedulously fostered by a government anxious to facilitate their distribution, especially such pictures as tend to enlighten and educate the native. High admission prices, however, prevailing at present, are debarring many of the natives from the benefits of the screen.

In Java, which though of comparatively small area has a population of 38,000,000, there is a profitable field for the motion picture, the speaker stated, and here, too, the Dutch government is ready with its co-operation to further the distribution of the motion picture.

### Picture Stars Popular

While interest in world events, judged by replies to Mr. Burlingham's questions to natives, is notable by its absence, the motion picture star is a household name. Asked whom of all great people in the world they considered the greatest, natives displayed a woeful ignorance of presidents and kings, but readily named a certain serial star as the best-known character in their world.

A vote of thanks was tendered Mr. Burlingham. Paul Gulick, returned from two weeks' vacation, presided at the luncheon.

## Use Many Jungle Animals In New "Tarzan" Serial Being Made for National

Roy Somerville, photodramatist, is laying special stress on the animal and jungle sequences in his screen version of Edgar Rice Burroughs' "The Son of Tarzan," which Harry Revier is producing as a big special serial for National Film Corporation for distribution David P. Howells.

In the episodes which Revier has filmed to date, Somerville has introduced lions, elephants, apes, panthers, and other animals familiar to the African jungles, and in such a way that their scenes all mean something to the progress of the story. Each episode in the serial is a finished story in itself. The cast, headed by Karla Schramm and Manilla Martan, contains also K. C. Searle, P. Dempsey Tabler, Gordon Griffith and Eugene Burr.

SEVEN LITTLE SPEED COPS ALL IN A ROW

May Allison loves to drive her Stutz as a Stutz should be driven—in high, when she motors around Pasadena, Cal. She is endeavoring to coax Wally MacDonald, her leading man in her next Metro picture "Are All Men Alike?" to go along as ballast, but Wally doesn't like the looks of those cops.

DEAD MEN TELL NO TALES

## Birmingham's Pride

LOIS WILSON
**Leading Woman in "His Friend and His Wife," a William de Mille production for Paramount. She comes from Alabama.**

# Chicago Enterprise Selects 1920 Staff

## Jones, Linick and Schaefer Announces Men Who Are To Direct Affairs

Jones, Linick & Schaefer, of Chicago, announce the personnel of their executive and theatre staffs for the new season of 1920-1921. Norman E. Field is general manager of all their interests, while Ralph T. Kettering acts as their general representative. J. C. Matthews is general booking manager, while John J. Jones is the executive vaudeville booking director. Sadie Kusell is assistant to Mr. Matthews.

The Rialto Theatre is managed by William Rosenblum, with George Burdick and Al De Veto as assistant managers.

McVicker's Theatre is managed by John G. Burch, with Chester Amberg and Starr Walsh as assistant managers.

The Randolph Theatre is managed by Louis J. Jones, with Walter Moore and Jack Karno as assistant managers.

The Orpheum Theatre is managed by George H. Moore, with Mike Simons as assistant manager. Mr. Moore is also manager of the Lyric Theatre.

The Bijou Dream is managed by Sigmund Faller, with Ben Anderson as assistant manager.

The executive department, located in the Rialto Theatre building, has Emil Mayer as chief accountant. The publicity department, presided over by Ralph T. Kettering, has Matt E. Niesen as first assistant, and Cyril Samuels as secretary. Aaron Jones' private secretary is Frances Matthews. The reception room is in the hands of Billie Underwood. Adolph Linick will have the assistance of Sidney Weisman in the financial direction of the firm.

# Ritter Obtains Sub-Franchise in First National for Detroit House

## Michigan Exhibitors' President Declares that He Considers the Plan a Fair Proposition and One that Insures Good Productions

James C. Ritter, president and general manager of the Rialto theatre, Detroit, president of the Michigan Motion Picture Exhibitors' Association and member of the directorial board of the Motion Picture Theatre Owners of America has obtained a sub-franchise in Associated First National Pictures, Inc., from Harry Scott, manager of the Detroit First National exchange.

First National officials consider the association of Mr. Ritter, who is one of the pioneers for exhibitor rights, with the expansion of First National, as one of the strongest testimonials that could be given to the plan in Detroit and Michigan. Regarding his purchase, Mr. Ritter declared:

### Considers Plan Fair

"As closely as I can sum it up Associated First National sub-franchise plan is an independent fair play proposition, one that insures the independent exhibitor of a steady supply of high grade pictures, at the cost of production and a protection over the possible menace of trust combinations that in itself is a very important advantage.

"This is an age of combinations. Big business is eating up little business. This is a condition of the times applicable to all lines, the motion picture theatre business included. The small man, the independent merchant standing alone cannot resist organized opposition. The big producer-distributor is now Wall Street and Wall Street will have its way unless the independents combine against it. That is why I say that any good sound proposition that insures absolute protection against trust combinations is a big factor for any exhibitor to give some good, hard thinking to.

### Eliminates Advance Fee

"Another very good feature of the Associated First National sub-franchise plan that appeals to me, and I believe will appeal to many others as well, is the fact that it does away with the usual advance deposits. Now instead of making a partial payment on a picture before I show it, I simply pay a lump sum in advance for my allotted number of shares of stock. The amount of money required in the original investment for stock amounts to a great deal less than the actual deposits that I would have been required to advance under ordinary selling methods.

"I have all kinds of faith in the entire First National organization and I believe our proposition will stand every test the exhibitor puts to it. It is purely an effort to bring exhibitors together for their common good on a fair and equitable basis.

### Means Much to House

"My faith in John H. Kunsky and George W. Trendle were very important factors in my decision to sign. I figured that if men of the calibre of Messrs. Kunsky and Trendle stood back of the proposition and were investing their dollars right along with mine, then I couldn't be far from right if I did likewise.

"Our First National sub-franchise means much to the Rialto theatre patronage as well as the future business foundation of the organization."

DEAD MEN TELL NO TALES

## Reelcraft Finishing Up Series With Promptness

The sales department of Reelcraft Pictures Corporation reports the closing of all the United States territory, with the exception of two territories on which negotiations are pending, for the forthcoming series of the "Romances of Youth" featuring the juvenile star, Matty Roubert.

The first publication, "She's A Vamp," will be issued on September 1, and prints have been shipped to the distributing exchanges where trade showing are being held. The second picture, "Circus Days," also has been completed and the production department expects to have the third one finished before issue date, enabling Reelcraft to keep three months ahead of publication date.

## Reports Claim South Sea Cannibal Film Is Going Big

"Shipwrecked Among Cannibals," the travel-adventure film recently published by Universal, has proved itself one of the unusual film outputs of the year, according to the producers. They base this statement on the unusual interest it is said to have created everywhere it has been shown. In many cities it has broken records established by leading film favorites, it is said.

Exhibitors who have shown the feature report that a pleasing reaction on the part of patrons who see the picture is the conviction that the pictures are real and that no faking has been done. This has afforded great satisfaction to William F. Alder and Edward Laemmle, the two Universal cameramen who filmed the cannibal tribes in New Guinea.

## Cast Assembled for New Hope Hampton Production

Director Jack Gilbert reports that the cast for Hope Hampton's third production, which bears the working title of "The Better Way," is practically assembled.

In this production, to follow "The Tiger Lady," now being prepared for early distribution, Miss Hampton will have the assistance of Percy Marmont, Virginia Valli, Jack O'Brien, Mrs. David Landau and others.

# Here Is a New Fox Player

ESTELLE TAYLOR, whom you will see in "While New York Sleeps," the 1920 Fox cinemelodrama of life on Manhattan isle. It was staged by Charles J. Brabin and is said to give Miss Taylor unusual opportunities to display her versatility.

## *Several Legitimate Houses in London May Be Converted Into Film Theatres*

Motion picture competition in London, England, is believed by theatrical interests there to have been responsible for the closing recently of no less than eight legitimate houses.

This statement was made by Arthur E. Rousseau, manager of Pathe's foreign department, who just returned from Europe. He said further:

"There is serious talk of converting several legitimate houses into permanent picture theatres as there is a great need for more cinemas which cannot be built on account of government restrictions. Picture production in England seems to have decreased somewhat recently probably because the English producers want to concentrate their efforts on a smaller number of productions.

### Serials Are Popular

"Serials are enjoying tremendous popularity in England and our correspondents have decided to adopt our policy to release two serials simultaneously. The first series of Harold Lloyd special two-reel comedies has created a sensation and is considered by the British exhibitors as the best series of comedies ever made. Our features also are highly appreciated.

"The renting situation in France, which has been unsettled for some time due to certain false rumors about the Pathe Company, is gradually coming into its own and better conditions can be expected in the future. French producers are adopting the policy of fewer and better pictures and we can look forward to some very good French productions during the coming season.

### Has Developed Rapidly

"I don't think that there is another country in Europe where the motion picture business has developed so rapidly as in Belgium. Theatres are popping up in the smallest communities and towns which had only one theatre before the war have two or three now. In Antwerp not less than four first-run houses are being built which in addition to the already existing first-class theatres will surely create a lively competition for good pictures."

## "So Long Letty" To Be Published This Autumn

"So Long Letty" the screen version of the famous stage play, which has been under way for some time in the Christie studios, is about complete, and will be published in the early fall, according to an announcement by Robertson-Cole. "So Long Letty" has been personally directed by Al Christie.

The irresistible quality of "So Long Letty's" humor, and the dramatic strength of its novel story, coupled with the extreme picturesqueness of its locale, attracted Christie who determined to make it a super-production, and at once contracted with Morosco for the motion picture rights. He has given the making of the screen version sufficient time to assure its being a comedy-drama which will stand up with any similar picture which is to be given the public this year, it is said.

## Arthur Maude's Scenario Written for Bert Lytell

Arthur Maude, well known actor, author and scenarioist, has been engaged to make the screen adaptation of "A Message from Mars," the stage play by Richard Ganthoney, which will be one of Metro's forthcoming productions featuring Bert Lytell. Mr. Maude has just completed the librettos for two comic operas to be produced in New York. Maude went to Metro to appear with Kenneth Harlan in support of Viola Dana in "The Microbe," after which he appeared with Monroe Salisbury in "The Blinding Trail." He has lately written the scenarios for "Black Sheep" and "Mr. Barnum," in which Thomas W. Wise will star.

## Hinrichs Sells Royal

MINONK, ILL.—A contract has been made for the sale of the Royal theatre, Harma Hinrichs disposing of it to E. E. Alger and C. R. Curzen of Paxton, the consideration $8,000. Possession has been given. The new management is known as Alcru Theatre Company and owns several houses.

## Atlas, Cheyenne, Is Sold

CHEYENNE, WYO.—Carl Ray of Los Angeles, head of Amuse Theatre Corporation, has announced the acquisition of the Atlas theatre here. He will later improve it, taking over the property on September 1. Earl Nye, who has been in charge of the Amuse for some time, will then take charge of the Atlas.

## Utica Theatre Reopened

UTICA, N. Y.—Thoroughly cleaned and renovated, the De Luxe theatre here recently reopened for the new season. To run first run productions will be the policy of coming months, the majority pictures to be run a week.

DEAD MEN TELL NO TALES

## Venice Company To Build Third House in Location Along The Western Coast

VENICE, CAL.—Manager George J. Cleveland of the new Venice, California, theatre, has announced the closing of a deal between Venice Investment Company and the Gore Brothers and Sol Lesser.

The deal involves, it is reported, an expenditure of $360,000 and is an expansion movement which will eventually mean the ownership of a chain of theatres along the West Coast.

Under the terms of the deal the La Petite Theatre in Ocean Park became the property of the Venice Investment Company and plans were immediately begun for the building of a 2,500 seat house in that section. The site where once stood the Busch Hotel on the ocean front has been secured for the location of the new theatre. The new theatre will be known as the Kinema and its completion will give the Venice Investment Company three modern houses.

## Form Tryu Film Company To Feature Local Talent

UTICA, N. Y.—Articles of Tryu Film Company organization have been filed with the Oneida county clerk, the company authorized to engage in the business of producing and marketing motion picture films and to conduct theatrical and amusement enterprises.

Organizers are: L. W. Stone, Harry Tracey Cross, John J. Bradley and E. D. Moore, all of Utica. A prize contest will soon be started for leads, character actors, etc. The company is ambitious to obtain as much talent as possible from its part of the state, both authors and actors. An option has been taken on a permanent studio site.

## Improve Ft. Wayne House

FT. WAYNE, IND.—New projection equipment representing an outlay of well over $10,000, including two projecting machines and a screen, has been installed in the new Majestic theatre here by the managers, Orin Stair and George Spaeth. The theatre was recenutly opened to the public. Big pictures and big vaudeville acts will make up the program. M. E. Rice of Dixon, Ill., builder of the theatre, was present at the opening performance.

## New Manager in Watertown

WATERTOWN, N. Y.—William C. Mattern of Poughkeepsie has assumed the management of Bardavon Theatres Corporation's local house. He succeeds R. W. Thayer who has resigned to enter upon larger duties in the motion picture field. George W. Davids of Poughkeepsie, general manager of the corporation, will be in Watertown for some time.

## Screen Drama For Lomax

LOMAX, ILL.—N. C. Sikes, owner and manager of the Lomax opera house, recently purchased equipment and made arrangements for film showings at his theatre.

## Open Sun, San Francisco

SAN FRANCISCO, CAL.—Newman's College theatre, formerly the Sun, was recently opened.

# "Dinty" Boasts of Most Notable Cast Assembled for Neilan Film

## Colleen Moore, Wesley Barry, Marjorie Daw, Pat O'Malley and Others Play in Producer's Forthcoming Independent Pictures

"Dinty," Wesley Barry's first starring vehicle which is being produced by Marshall Neilan, is said to have the most notable cast ever assembled for a Neilan production.

The picture now is nearing completion at the Hollywood studios. It was written by Mr. Neilan in collaboration with Marion Fairfax, head of the Neilan scenario department.

As "Dinty's" mother, Colleen Moore, the popular little actress of Christie fame, is given a dramatic character to portray. Miss Moore, according to the belief of Mr. Neilan, bids fair to become one of the prominent lights of the screen, and her portrayal in this picture of the little Irish mother is expected to place her among the front ranks of dramatic players.

### Has Important Role

Marjorie Daw, who has gained wide prominence since her affiliation with Marshall Neilan a year ago in such pictures as "The River's End" and "Don't Ever Marry," is another important member of the "Dinty" cast.

As Jack North, the best friend of "Dinty," Pat O'Malley is given another part that equals his opportunities in "Go and Get It," in which he played the cub reporter. Noah Beery, one of the popular character actors in pictures, portrays the part of Wong Tai, a Chinese heavy.

Offering a delightful contrast in the light situations of this picture are the personalities of Walter Chung, a little, almond-eyed youngster about the age of Wesley Barry; Aaron Mitchell, a darkie with a penchant for the shimmy, and Newton Hall, a little tough kid.

### Others in Cast

Among the other well-known artists in "Dinty" are J. Barney Sherry, who has met with notable success in recent Neilan pictures, Tom Gallery, Kate Price and Tom Wilson.

"Dinty" marks the initial effort for this producer of Charles Rosher, a prominent expert in cinematography and who for the past three years has been responsible for the photography in Mary Pickford pictures. David Kesson, whose photography in "Go and Get It" and other Neilan pictures has attracted considerable attention, is associated with Mr. Rosher.

Tom Held, an assistant director who has been with Mr. Neilan for years, and Ben Carre, responsible for all the sets in Neilan productions during the past year, are other important members of the producing unit.

## State Opens in September

SACRAMENTO, CAL. — The new Loew's State theatre, under the direction of Alex Kaiser, will open its doors to the public about the middle of September. The theatre, located at 12th and J streets, will have a seating capacity of 1,850 people and will show only film masterpieces.

## Reopen in Poughkeepsie

POUGHKEEPSIE, N. Y. — With George E. Martin, formerly manager of the Newburgh house, as its manager, the new Rialto theatre, built on the ruins of the building destroyed by fire in May, was opened recently. The entire interior arrangements of the theatre have been changed. It will now seat 2,000 people.

**DEAD MEN TELL NO TALES**

GETTING THE DROP ON "THUNDERBOLT JACK"

Scene from the first episode of the new Arrow serial featuring Jack Hoxie.

LOUIS B. MAYER'S NEW PICTURE "OLD DAD"

Irving Cummings as Sheridan Kaire, Hazel Howell as Peggy Kaire, in the Mildred Harris Chaplin adaptation of Eleanor Hallowell Abbott's famous novel, for Associated First National Pictures, Inc.

# Russell of R-G-R Company Now In West to Prepare for Production

## Five Pictures Will Be Made within the Next Few Months for Distribution in the U. S. Through The Independent Exchanges

W. D. Russell of Russell-Greiver-Russell Film Corporation, is on the West Coast to make enlargements and additions to the present studio space and to prepare for production of a series of five-part pictures. These films will be distributed within the next few months through independent exchanges. The first publication is expected in November.

It is understood that a well known star has been signed on a long contract by the new producing company, and that preparations have been made to start photographing the first picture early in September. The works of well known authors have been obtained for filming, it is said, and a production staff well known in film circles on the Coast has been gathered together.

The construction work on the studios is practically complete. Already the first four scenarios have been passed upon, and the casts have been selected.

### To Make Westerns

The pictures probably will be Western in type, but not in the sense which "Western" is nowadays understood. Mr. Russell is confident that his organization has caught the true spirit of the West, and that he has discovered a strata of Western literature unsurpassed for interest and screen value.

"The day of the old, impossible, exaggerated Western picture is over," said Mr. Russell. "The new type of Western upon which we are working is a type of picture that holds the mirror up to life as it is lived in the broad expanses of that enchanting section of our country that lies in the shadow of the Rockies. The cowboy with his broncho and his chaps is rapidly becoming a personage of the past. The cowgirl who used to smile at us from the screen has changed radically.

"Instead of living in a hand made hut out on the prairies, she is now established in as comfortable a home as one sees anywhere. And the bucking broncho has given place to the six cylinder car. But the same old spirit that swelled in the breasts of the pioneers who fought their way across the wilderness in the old days is still in the breasts of their descendants and these are the people we are bringing to the screen."

DEAD MEN TELL NO TALES

## American Reports Very Wide Russell Popularity

The latest American issue, starring William Russell, "A Live-Wire Hick," adapted from "New York Luck," has been booked heavily for September, according to its distributors. Its scenes are laid in New York City, but the spirit is that of the Western.

"So you are going to send your wife away to the country for a rest?" "Yes, I need it badly."—*The Crow's Nest.*

* * *

Ohio, "the mother of presidents," seems to have presented the nation with twins this time.—*Milwaukee Journal.*

* * *

Harding may have played the cornet, but he has nothing on Cox. The governor has two newspaper organs..—*Greenville Piedmont.*

* * *

Ambitious young men all over the United States are now saving up their money so they can go and start a newspaper somewhere in Ohio.—*Buffalo News.*

* * *

Attorney-General Palmer ought to be mad enough just now to go after the profiteers with the biggest club he can find. —*Bristol Herald Courier.*

* * *

Some of the cost tags are still ashamed to look an honest consumer in the face.—*Toledo Blade.*

* * *

Lincoln to Labor in 1864: "That some should be rich shows that others may become rich, and hence is just encouragement to industry and enterprise. Let not him who is houseless pull down the house of another, but let him work diligently and build one for himself, thus by example assuring that his own shall be safe from violence when built."—*Abraham Lincoln.*

* * *

We attended a "15 per cent off" sale yesterday and got a good $6 pair of shoes for $14.90.—*Winnipeg Free Press.*

* * *

The man who used to open a bottle of beer blithely with a bottle opener now opens his first bottle of home brew with prayer.—*Syracuse Herald.*

* * *

It will only be a few years more until we will find the men staying home minding the children while their wives romp around as dark horses at political conventions.—Asheville Citizen

* * *

Inspector: "How much horse meat do you use in this new rabbit sausage?" "Not much—about 50-50—one rabbit, one horse."—*Chicago Tribune.*

* * *

Willie (after his prayers, in loud tones): "And please, Lord, can I have a tricycle for my birthday?" Mother: "Don't shout so loud, the Lord isn't deaf." Willie: "No, but uncle is!"—*Jack Canuck.*

* * *

Sunday School Teacher: "When the Queen of Sheba laid those jewels and fine raiment before Solomon, what did he say?" Small Girl: "'Ow much d'yer want for the lot?"—*Christian Herald.*

* * *

Impatient One: "Look here, you've been in this telephone booth for a half hour and haven't said a word. Give a fellow a chance." Occupant: "I am talking to my wife, sir."—*Pittsburgh Gazette Times.*

* * *

"What good deed did you perform today?" Boy Scout: "Mother had only enough castor oil for one dose, so I let sister take it."—*Border Cities Star, Windsor, Canada.*

# Burton Holmes Returns to America

*Lecturer's Cameraman Also Back After an Absence of Fourteen Months During Which Time He Exposed Total Of 200,000 Feet of Film in Europe and the Near East*

BURTON HOLMES and his chief cameraman, Herford T. Cowling, have just returned to the United States, Mr. Holmes after an absence of three months in Europe and the near East, and Mr. Cowling after an absence of fourteen months.

Mr. Holmes had been gathering material for the Paramount-Burton Travel Pictures and for his coming season of lectures.

It was on June 1 that Mr. Holmes met his cameramen and assistant in Paris and together they went immediately to Egypt. They went in as far as Cairo and then crossed to the Holy Land, working up through Palestine to Jerusalem and following the course taken by Gen. Allenby in his victorious campaign against the Turks.

* * *

After a stop at Bethlehem, the travelers proceeded to Constantinople, which both pronounce the most colorful city in the world at the present time. Here are thousands upon thousands of soldiers of all the allied nations, including the colonials of Great Britain, France and Italy, and civilians from America, northern Europe, the near East and the Orient.

From Constantinople the party proceeded to the Italian Alps and lakes where a large amount of purely scenic material was obtained.

Mr. Cowling's tour, which began in June, 1919, was one of the longest that he ever took. The summer a year ago was consumed by Mr. Holmes and the party of which Mr. Cowling was a member in filming the battlefields of northern France and Belgium and the occupied portions of Germany. Mr. Cowling then went alone into Austria, Czecho-Slovakia and Poland and at the beginning of the Winter set out for northern Africa, visiting Algiers and Tunis and penetrating far into the Sahara. It was in Tunis that Mr. Cowling and four other cameramen, all representing different companies, met.

* * *

"We were all after pretty much the same sort of stuff," said Mr. Cowling, "but I was there first and I know that I got something that none of the others did. That was a series of pictures of the Grand Prayer at the famous Mosque of Karroan. For this I got a special dispensation from the Mohammedan cade, and I am sorry to say that I understand that he got himself into quite a little trouble by his courtesy to me.

"From Africa I crossed over to Sicily and then worked up through Italy to the Italian and French Riviera and the Pyrenees. I then went down into southern Spain. In Seville I had my camera set up at a bull fight when I heard a woman's voice exclaim, 'Well, if there isn't a Bell & Howell! Doesn't it look natural?' It was Frances Marion who, with her husband, Fred C. Thompson, has essayed to witness her first bull fight. I don't think Miss Marion will ever care to see another."

During his entire tour Mr. Cowling exposed a total film footage of over 200,000 feet.

## Hurry Construction of New Evansville Theatre

EVANSVILLE, IND.—Work on the new Victory theatre, to be located at Sixth and Main streets, will be started at once.

With a ground value of $200,000, the building will cost approximately $900,000. The contractors are given seven months to complete the job with a bonus of $200 a day for every day before the time set for completion. The theatre will have the largest seating capacity of any Indiana theatre, according to M. S. Sonntag of Standard Theatre Company which is erecting the edifice.

## Get Two New Stories To Star Arthur Donaldson

Arthur Donaldson Productions, Inc., recently added two more stories to its list of starring vehicles it has acquired for Arthur Donaldson. They are "The Eternal Triangle" and "A Romance of the North."

### *Reading the "Herald" Considered Privilege*

To EXHIBITORS HERALD:

Enclosed please find check covering a year's subscription to EXHIBITORS HERALD and permit me to thank you for enjoying the privilege of your valuable journal from week to week.

Many prosperous years to EXHIBITORS HERALD.

B. C. JOHNSON,
315 30th Ave., Milwaukee, Wis.

## *Add Two Executives To Capital Personnel*

C. N. Cloverdale, president of the Capital Film Company, has appointed two executive officers to his rapidly growing organization.

Harold O. Larsen, formerly with the American Film Corporation, is to direct a national advertising and sales campaign for Capital Pictures. He is now on his way to the West Coast to visit the Capital studios.

Walter L. McCloud, manager of the Blackstone theatre, Chicago, several seasons, and more recently personal representative of Emma Bunting in "Scandal," has been appointed service manager, and will have charge of service to exhibitors.

## *Lucas Firm Buys Theatre*

*(Special to Exhibitors Herald)*

CHATTANOOGA, TENN., Aug. 31.—The Criterion theatre here has been purchased by American Theatres Corporation, the $5,000,000 organization formed recently at Atlanta, Ga., by Arthur Lucas and associates.

RUTH GETS THE DROP ON TWO BAD MEN

Scene from "Ruth of the Rockies" the Ruth Roland serial being distributed by Pathe.

Dead Men Tell No Tales

# Bennett Will Make Three Additional Films for Associated First National

A new contract has been negotiated between Whitman Bennett, producer of the Lionel Barrymore pictures, and Associated First National Pictures, Inc., whereby Bennett will make a series of three subjects based on themes of intimate feminine interest, according to an announcement from First National.

These pictures will be in addition to the four Barrymore productions.

The first of these is "The Profligate," by Sir Arthur Wing Pinero, and the actual making of this production is in progress at the Yonkers studios under the direction of Kenneth Webb.

### Played in England

"The Profligate," it is said, proved a great success on the speaking stage some years ago in England. The original cast included Sir Johnston Forbes Robertson, Sir John Hare, Lewis Waller, Kate Rorke and Olga Nethersole.

At the time of its original production, "The Profligate" was conspicuously in advance of the times and was considered a very drastic exposure of domestic life—a view at that time shared by the American public, whose attitude towards such subjects differed widely from what it is today, nevertheless, the English productions met with a success among the greatest in London stage records.

Whilst the name of original play is being used as a working title, the final title of "The Profligate" in all probability will be changed to one more aptly conveying the theme of the story. The subject, however, while undergoing some alterations as to detail, will, it is promised, bear out the vigorous spirit of the original drama and will follow the main features of Mr. Pinero's work.

The second and third dramas in the series have been purchased by Mr. Bennett and specifically contracted for by Associated First National. They are the work of American authors and are plays that are credited with long runs on Broadway.

### Other Dramas Bought

Commenting on this series of specials, Mr. Bennett lays stress on the fact that their making will not in any way interfere with the four Lionel Barrymore productions, "The Master Mind," "The Devil's Garden," "Jim the Penman," and another as yet unnamed. "I am anxious to go on record, and cannot stress this too strongly," says Mr. Bennett, "that I do not wish to be included among those producers who are supposed to be averse to the star picture because they make specials. I believe in both systems—the star and the special—and in making this special series for Associated First National in no way will my intensive attention be drawn away from the Barrymore work, productions which I regard as of highest importance."

## Change for Art in Gary

GARY, IND.—Julius Nussau, motion picture magnate of Indiana Harbor, recently acquired the Art Theatre, located on Broadway, Gary, and took immediate possession. He will improve it and make an entire change of program, showing only first runs. J. Meminger, manager of the house when A. B. Marcus owned it, will remain as manager. The latter is recovering from an operation which he recently underwent at Mercy hospital.

## A Hound for Work

**Leon George, owner of a Waukegan, Ill., theatre, is a hound for work, so his friends who lost a bet and had to present him with a pair of overalls will tell you. Friends bet him he could not do "a man's work." A few days later they found him shoveling paint in a Waukegan factory.**

## Mayflower Renews Lease with Brunton

### President Prager Has Plans for The Expansion of Company Activities

Benjamin A. Prager, president of Mayflower Photoplay Corporation, who is now at the company's Western producing headquarters arranging the program of production for the coming year, states that Mayflower hereafter will confine its Western production exclusively to the Brunton studios in Los Angeles. Immediately upon the expiration of Mayflower's lease, he contracted for a renewal covering the ensuing year.

Although he made no definite announcement relative to his company's future production plans, Prager, in an interview with Los Angeles newspapermen, stated that he is bringing to consummation plans for the expansion of Mayflower's producing activities which he will make public soon.

## Remodel in Huntington

HUNTINGTON, IND., Aug. 31.—The lobby of the Huntington theatre is being remodeled and the entrance considerably enlarged. The lobby will be made more spacious and a second door will give entrance to the auditorium.

MONTE BLUE
Popular leading man in Paramount pictures.

# Famous Deserted Mansion Is Used by Terriss in Filming Vitagraph Picture

Tom Terriss, working on his second Vitagraph special production, "Dead Men Tell No Tales," recently took a company which, with stars and supporting actors, totalled nearly 100, to a unique location at Oakdale, Long Island. There, buried in the woods, stands an ancient ancestral home, surrounded by an estate of about 3,000 acres of pine woods and firs.

The mansion was erected fifty to sixty years ago, it is said, and modelled upon the old English style. So the story goes, the original owner, to satisfy the whims of a woman, traveled the whole of Europe, collecting antiques and marvelous wood carvings in Italy and France, chartered a vessel to bring back these priceless possessions.

### Owner Killed Self

The place, reported to have cost many thousands, almost immediately was deserted, the woman jilting the owner, who committed suicide.

No one ever lived in the place, it is said, and the furniture and beautiful antiques were sold, leaving only those which could not be removed.

Mr. Terriss completely refurnished the house and took there his own lights, his own chef and trained servants, and installed the company, prepared to do a month's interesting work. Mr. Terriss believes that it would not be possible to duplicate such beautiful settings as he was able to put up at Penbridge Hall. Many of the exteriors for the special production were taken at the hall.

Amongst other curious things that it was possible for Mr. Terriss to obtain, it is declared, was a secret panel in the wall leading down to a grim and cavernous cellar. Even the cellar itself was the place of some exciting scenes.

### Gets Interesting Scenes

Penbridge Hall, which had had few visitors in the last twenty or thirty years, was besieged, it is said, by many hundreds of curiosity seekers while the company was working there.

A great deal of night photography was taken, and a big electric storm that took place opportunely was used effectively in procuring some exceedingly novel results.

From Penbridge Hall the company went to Bar Harbor, Maine, where a number of exciting ship scenes were gotten and some very beautiful marine views with a cave obtained. Mr. Terriss says that this is the most gigantic and difficult production he has ever handled.

## Leases Her Own House

WASHINGTON, IA.—Mrs. Lois Morrissy, for the last several months manager of the Graham theatre, representing Adams Theatre Company, has resigned her position and will leave soon for Cresco, Iowa, where she has leased a motion picture theatre for her own. Her successor in Washington has not been named.

DEAD MEN TELL NO TALES

DRAMATIC SCENES FROM GERALDINE FARRAR'S NEW PRODUCTION

Associated Exhibitors, Inc., offers "The Riddle: Woman" as Miss Farrar's first vehicle with an all-star cast. William T. Carleton, Frank Losee, Madge Bellamy and Louis Stern have prominent parts.

# *Single Reel Showing Babe Ruth in Action Is Offered by Educational*

With the picture booked for every theatre of the Keith and Orpheum circuits and wire requests arriving from all parts of the country, Educational Film Exchanges, Inc., claims that its Special Sporting Picture "Babe Ruth—How He Knocks His Home Runs" will surpass the showings ever accorded a single reel picture. Included in the Keith-Orpheum list are the Palace, New York, and the State-Lake theatre, Chicago.

Emphasis is placed by Educational on the following features:

First, by use of the ultra rapid, or slaw motion camera it shows in every movement just how Ruth swings to hit the ball and what happens when his bat comes in contact with the sphere. It also shows his hitting in an actual game and warming up as a pitcher, the role he filled before his home-run hitting ability became known.

Second, the picture shows by similar slow motion analysis the pitching of Carl Mays, the only underhand twirler in baseball.

Third, the picture was made during an actual game between the Cleveland and New York teams, and shows all the players including Speaker, Peck, Pratt, Bodie and the rest.

An added consideration, is said to be that while the greatest interest in the picture will likely be with baseball fans, that there are human elements in the film and that it is so arranged that it will instruct and please even those ignorant of the national game.

### Picture Specially Produced

The picture was produced by Science Films, Inc. Educational lays emphasis on the fact that it is neither a drama nor a hodge-podge of extracts from news reels, every foot of it having been made for the specific purpose that it is being presented. It has never been publicly shown.

"Our first two specials," says an Educational statement, "'Modern Centaurs' and 'The Valley of Ten Thousand Smokes' have established a new record for single reels but this picture will far surpass them, because it has the added advantage of the greatest possible timeliness. It is only because it is such an illuminating record of the most sensational season baseball ever knew that we are placing emphasis on the fact that this is neither a picture posed for dramatic purposes nor made up of portions of news reels.

"It was made for the purpose of showing Babe Ruth in action and demonstrating by means of the slow motion camera just how he hits his home runs. This is done by the camera during the progress of an actual game, between Cleveland and New York.

"During the same afternoon that the Ruth pictures were being made the regular motion picture camera and the slow motion camera also took pictures of Carl Mays, the only underhand twirler in baseball, showing his methods. This was before the regrettable accident that cost Ray Chapman of the Cleveland team his life, but at the same time it is another evidence of the timeliness of the picture."

## Paramount Reports Wide Australian Film Favor

Paramount specials are scoring great successes throughout Australia, according to advices received by Famous-Players-Lasky Corporation from Alec Lorimore, managing director of Feature Films, Ltd., of Sydney.

"On with the Dance," the George Fitzmaurice production with Mae Murray and David Powell, is the third engagement in the Auditorium theatre, the first-run house for Paramount pictures in Victoria. Crowded houses have greeted every showing, it is said, new box office records being established for Australia. "The Miracle Man" and "Male and Female," two other Paramount specials, are being exhibited to crowded houses in other sections of Australia and are breaking box office records wherever shown, it is reported.

## Orpheum at Ogden Plays First National Program

J. F. Goss, manager of the Orpheum Theatre, has taken the sub-franchise of Associated First National Pictures, Inc., for the Ogden, Utah, territory and for the purpose of showing the pictures will abandon vaudeville for the first four nights of every week at the theatre. The last three nights will still be devoted to vaudeville programs, but the First National attractions will be shown exclusive of any vaudeville for four days runs.

In anticipation of the opening of the Orpheum under the franchise of the Associated First National Pictures, Inc., the manager has had Frederick Martin, a scenic artist of New York, prepare an entire new set of drops, curtains, grand drapes, etc., for the theatre. The interior of the house has also been completely redecorated and refurnished.

## Open Victory in Tampa

TAMPA, FLA.—Tampa's new theatre, the Victory, C. D. Cooley, manager, was opened recently for stock company and film productions.

DEAD MEN TELL NO TALES

ANOTHER MOORE BOY ON THE SCREEN

Scene from "Love's Battle," the Climax Film Corporation's state rights feature starring Joe Moore and Eileen Sedgwick. Joe is a brother of Tom, Owen and Matt Moore.

# A Production for Every Requirement

*Hodkinson Has Seven Different Classifications Under Which its Pictures are Grouped, Enabling Exhibitors To Choose Ones Most Suitable for Their Clienteles*

W. W. HODKINSON CORPORATION realizing the diversified demands of motion picture fans, has listed its productions under seven classifications. It is believed by company officials that in this list are pictures which will fulfill the requirements made on any exhibitor by his clientele. The list follows:

* * *

1. Big, spectacular, lavish productions: "Sex" and the soon-to-be-released "Love Madness," the latter to be published soon.

* * *

2. Westerners: Benjamin B. Hampton productions such as "The Westerners," "Desert Gold," "The Sagebrusher" and "Riders of the Dawn."

* * *

3. Pictures dealing with great, big stories of present day conflict of which "The Dwelling Place of Light," scheduled for early publication is typical.

* * *

4. Sea stories: "Bucko McAlister," the next J. Parker Read, Jr., production starring Hobart Bosworth.

* * *

5. Pictures with locale laid in the South of which "The Kentucky Colonel" is representative.

* * *

6. Mystery stories: The sort of pictures in which Robert Brunton has been presenting J. Warren Kerrigan, stories of plot and counter-plot.

* * *

7. Rural drama: Hodkinson is shortly to publish a drama in which sheer intensity, punch and humanness are its outstanding features. "Down Home" it is called and it was made from F. N. Westcott's book, "Dabney Todd," by Irvin V. Willat.

* * *

Thus it is seen that seven different types of pictures are to be found on the Hodkinson program. Hodkinson productions have met with popular favor everywhere and their fame is spreading daily, it is declared.

## Big Film Footage in the Feature, "Black Beauty"

After an effort of two months, during which nearly 100,000 feet of film were exposed, Director David Smith has completed the animal sequence for "Black Beauty," Vitagraph's coming picturization of the famous classic by Anna Sewell. He is preparing his cast for the human characters of the book, and work on the production proper has been commenced.

The large footage of negative was required to get much less than 1,000 feet of perfect scenes of "Black Beauty," itself, and the other animal characters in the book. The picture opens and closes with the horses alone. The feature has been in the course of production for the past two months or more. At least two or three more months will be spent on it.

Dead Men Tell No Tales

## Director Triumphs in Doraldina Production

### Feature Is Being Placed on State Right Market by Elmer McGovern

Elmer J. McGovern, distributing "The Woman Untamed," in which Doraldina is featured, upon the state right market, attaches unusual importance to the comments of those to whom the picture has been shown, a surprising percentage of which are reported as centering upon the directorial phase of the production. This trend of the general remarks, when the nature of the attraction is considered, is construed as reflecting more than ordinary credit upon the director.

The story details the adventures of the chief character, portrayed by Doraldina, the dancer, following her escape from a burning ship and arrival at a cannibal island where the life preserver which she wears becomes a sacred emblem in the estimation of the natives, who consider the stranger a goddess. It is in the weaving about this angle of the story of a unique human interest theme that the director is said to have triumphed.

A point is also made of the fact that, despite the dances performed by Doraldina, fantastic and abandoned measures required to interpret the atmosphere of savagery supposed to prevail upon the island, the picture is not lurid, sensational or overdrawn. By reason of the combination of human interest appeal with the more obvious elements of the story it is argued that a box office attraction of "return date" caliber has been produced.

## Lenwood Company Extends Indiana House Holdings

BLOOMINGTON, IND.—A new theatre will be erected on the Smallwood lot in East Kirkwood avenue by Lenwood Amusement Company of Indianapolis. Fred B. Lenwood is president and general manager; H. H. Woodsmall is secretary and treasurer, and Judge Charles E. Henderson is vice-president and general counsel.

In addition to the four downtown theatres in Indianapolis and the Bedford circuit, the corporation has plans for different mergers which will make it the largest combination amusement concern in Indiana for vaudeville and motion pictures.

## Consolidated Company To Build House in Ft. Wayne

FT. WAYNE, IND.—Ground will shortly be broken and construction start on a new $500,000 theatre building on the south side of Wayne street, just east of Calhoun street. The builders will be Consolidated Realty and Theatre Company, Albert F. Brentlinger, general manager.

The company has acquired the Kappel and Schick properties and the Kappel building will be razed to make room for the new theatre building. The structure will be four stories and is expected to be completed by the fall of next year.

## Alleman to Build House

CLINTON, IA.—P. D. Alleman, manager of Strand theatre, will begin soon the erection of the largest motion picture house here, at a cost of $60,000. It will have a seating capacity of 1,500.

# Educational Exchanges Open Drive To Book "Torchy Comedies" Series

## Claim Record in Number of Showings at First Run Theatres for Two Reelers Made from Stories By Sewell Ford—Book Stores in Tie-Up

With the first three comedies completed and ready to show exhibitors, Educational Exchanges are starting a drive, in connection with the book store tie-up, to call attention to the Torchy Comedies, a new series of two reelers made from the stories by Sewell Ford.

A record is claimed with the bookings at first run theatres. S. Barret McCormick, former managing director of the Circle, Indianapolis, and now directing the new Rivoli in Toledo, was among the first to book the entire series and is announcing these under the general heading of "screen novelties."

Included in the theatres that are showing these pictures regularly are the Rialto, Washington; the Euclid, Cleveland; Tivoli, San Francisco; Walnut, Cincinnati; Strand, Louisville; the Ascher Brothers chain; the entire Butterfield circuit; the Rowland and Clark chain in Pittsburgh; the Turner and Dahnken circuit and many others.

Torchy Comedies are being published monthly, the second having just been published. The initial one carries simply the title "Torchy," since it introduces the famous red-headed office boy, stories of whom have appeared in seven volumes and are still appearing in leading newspapers of the country. "Torchy Comes Through" is the second and it will be followed by "Torchy in High." Production activities are well advanced on other issues.

### Ford Stories Widely Read

In its advice to exhibitors, Educational is pointing out strong points in selling the pictures to the public. The Sewell Ford stories have been before the public for nearly ten years. After appearing in leading newspapers and magazines, the groups of stories are then published in book form by E. J. Clode, and later in popular edition by Grosset and Dunlap. Six of the volumes have appeared in the popular edition and the others will soon follow.

Grosset and Dunlap has just distributed to 15,000 book dealers in the United States and Canada large window cards carrying a reproduction of the original advertisement which appeared in the EXHIBITORS HERALD and calling attention to to the fact that Torchy is now in motion pictures, and inviting the public to see the comedies at their theatres. Because of the fact that these comedies appear monthly, it is pointed out that dealers are not taking the risk of having the volumes left on their hands, as has been often the experience in case of tie-ups with feature pictures, but that there will be a recurring demand for the books. Educational is sending each of its exchanges full instructions for arranging these window displays.

In addition to the book tie-up, the Torchy stories are being published every two weeks, in fifty of the leading dailies of the country, many of which, including the *Boston Herald*, have accorded full pages of illustrations to scenes from the comedies.

### Cooperate with Book Stores

Several exhibitors have reported that additional interest in the comedies is supplied by the practice of showing just which of the stories provide material for the comedy. Dealers have been instructed with the proper manner of making this particular display. One manager in a mid-western city reported that he believed every person in his section has read the Torchy stories and that they all wanted to know in advance just what stories would be shown them on the screen.

Many exhibitors have also made capital by exploiting the red-headed idea. EXHIBITORS HERALD recently printed the story of how Manager Hugh Otis of the Lyric theatre, Hackensack, N. J., ran the first Torchy for a week as the result of a red-headed contest in the newspapers. Special morning matinees for all the red-headed youth of the city have been found valuable in drawing crowds and getting attention from the daily press.

In each press book Educational is offering new exploitation opportunities that have been tried successfully by exhibitors.

Three gripping scenes from "While New York Sleeps" the Fox Special, staged by Charles J. Brabin.

# Important Changes In Universal Staff

## Singerman to Head Program And Film Editing to Succeed Roskam

Important changes in the personnel at the Universal home office have just been announced, the principal one of which is the appointment of Sydney Singerman as the head of the program and film editing department. He takes the place made vacant by Edward M. Roskam, who recently resigned to become the film editor, title writer and head of the program department of the Fine Arts Pictures, Inc.

### With Universal Six Years

Singerman has been with Universal for six years. He is a native of Manchester, England, but since his arrival in the United States nine years ago has become an American citizen. He started with Universal as an office boy and gradually worked his way up. For the past two years, with the exception of a period of service in the American Army during the war, he has been assistant to Mr. P. D. Cochrane, Universal's poster department chief.

Roskam left the Universal after several years as film editor. He previously had been in Mr. Laemmle's employ in the old Imp days, when the Universal head first began to produce pictures. At one time Roskam was president of the Life-Photo Film Corporation, which made a series of ten special productions. Roskam will establish a department for fine arts to do cutting, editing and titling for the trade .

### Talbert Is Promoted

Another recent acquisition in the Universal Home Office is that of a manager of supplies. The appointee is F. W. Talbert, who formerly was Universal's traveling auditor for foreign exchanges. He recently returned from a six months' inspection tour of Universal's South American branches and agencies. He has been with Universal eight years, having entered the employ of the corporation as a bookkeeper in the Portland, Ore., branch exchange.

# New House for Harlem With Big Roof Garden

NEW YORK.—Harlem will have a new $700,000 theatre in East 116th street, built by Dyla Corporation, which has leased buildings at 176 to 180 East 116th street, running through to 177 East 115th street, occupied for many years by the Borden Farm Products Company.

The plot has a frontage of 75 feet, running back 100 feet. It has been taken for a term of forty years at a rental which will aggregate about $450,000. The house will seat 1,500 people and will have a roof garden to seat a similar number. The latter will be laid out in Italian effects, including cascades, fountains and grottos.

# Open Pantages in L. A.

"The Courage of Marge O'Doone," Vitagraph's big special, was the production selected by Alexander Pantages, the vaudeville impresario, as the feature with which to open the new theatre in Los Angeles bearing his name. The new theatre is part of a new ten-story building in the heart of the business center of the city at Seventh and Hill streets, and supplants the old Pantages theatre in Broadway.

# DIGEST OF PICTURES OF THE WEEK

"FORTY-FIVE MINUTES FROM BROADWAY" (First National) presents Charles Ray in his first film for First National. It meets expectations for which the universal popularity of the play paved the way, with a certainty of appeal to every class of patronage. Special exploitation service in the use of the song hits from the play are a valuable aid that should be used in the picture's connection. Ray appears in the role of an ex-prize fighter, saves his millionaire pal from designing women and finds his own sweetheart, all in a night's excitement.

"STOP THIEF" (Goldwyn) offers Tom Moore in an exhilarating farce that is certain to rouse a riot of laughter and melt the stoniest to mingled tears and mirth. Moore plays the part of a gentleman crook. With his girl pal he plans a haul from a home wherein a wealthy wedding is taking place. Gifts get into the pockets of the guests and they believe themselves kleptomaniacs.

"THE WHITE RIDER" (Masterpiece) offers Joe Moore, youngest of the family of stars, and Eileen Sedgwick in a good Western drama with a surprise finish. A mystery twist is given the part that a secret service agent plays in the mining country when a miner is framed on a fake murder charge by a dishonest gold assayer and the manager of an Eastern syndicate.

"A SPLENDID HAZARD" (First National) is a powerful character portrayal presenting Henry B. Walthall. He appears as a war correspondent and fanatic, and his conviction that he was destined to be a Napoleon Fourth leads a party of people through mysterious experiences and adventure in search of buried treasure on the Island of Corsica. The picture will please the lovers of depth in the drama and be agreeable to those fond of excitement.

"ROSE OF NOME" (Fox) is a melodrama set in its majority of scenes in an Alaskan dance hall. It takes there an abused wife (Gladys Brockwell) who accepts the aid of a crook in order to get away from her husband. She finds a guardian and rescuer in a French-Canadian who takes her to happiness. A baby and a clever dog supply heart-appealing touches. There is plenty of action and dramatic scenes are frequent.

"CIVILIAN CLOTHES" (Paramount) presents a clash of snobbery and aristocracy between a society girl and the soldier husband whom she acquires while on canteen duty in France. Transplanted into her home atmosphere, his taste for the emphatic in clothes jars on her cultured senses. To teach her the lesson of democracy he takes a position as butler in her home. Movement is lively and surroundings attractive. Tom Meighan and Martha Mansfield play the important parts in finished manner.

"THE CHORUS GIRL'S ROMANCE (Metro) is the screen adaptation of an F. Scott Fitzgerald story of youth and love. Gareth Hughes comes to the fore with an uncommonly excellent performance in the part of a Yale "grind" who marries one of the Frivolities chorus. It seems certain of success everywhere, and the exhibitor should make it a point to give it fitting presentation and exploitation.

"THE NOTORIOUS MISS LISLE" (First National) is the "woman-with-a-past" theme handled differently and with artistic touches, starring Katherine McDonald in effective emotional display. The thread of continuity is built upon the wronging accusation that smirches the character of the wife of an Englishman, whom she leaves until the situation is straightened out to their happiness. Photography is good and there are many picturesque exteriors.

"THE WITCH'S LURE" (Capital) is a picturization of a screen play that follows the line of melodrama. It is placed in Texas oil lands, and concerns the tribulations of an invalid father and faithful daughter over whose home hangs a mortgage. There are intriguing oil promoters who connive against them. Thrills include the rescue of the girl from the top of a burning oil well, with the hero accomplishing it by the use of an aeroplane.

"FICKLE WOMEN" (D. N. Schwab Productions, Inc.) presents David Butler in a comedy-drama of considerable promise. The star has a pleasing personality and plays his part capably and understandingly. Lillian Hall also deserves special mention for her performance, though the cast as a whole gives uniform support. Advertising based upon the title should bring results, and the picture justifies such advertising.

"WHISPERING DEVILS" (Equity) may prove satisfactory entertainment in certain theatres but can scarcely be recommended for general exhibition. Dealing in sensational manner with a story based upon a religious theme, it is not calculated to please the better type of patronage. Conway Tearle, Rosemary Theby and other well known players in the cast make the best of their opportunities, but will hardly find their popularity advanced by reason of their participation in the production.

"DEMOCRACY" (Democracy Photoplay Co.) deals intelligently and fairly with the struggle between capital and labor, giving, the while, entertainment of high order. William Nigh and J. H. Gilmore have the more important roles and make every opportunity yield up its maximum in dramatic power. The production should leave behind it a favorable box-office record.

"UP IN MARY'S ATTIC" (Fine Arts) gains distinction as a feature comedy with a plot. This unusual element in a production of the type gives substance and holding power to the whole which is not commonly present. The production is up to standard in every respect and contains a cast of seasoned comedy players. It should acquit itself creditably at the ticket window.

# REVIEWS

Charles Ray in

## *FORTY-FIVE MINUTES FROM BROADWAY*

**Five-part comedy-drama; First National. Directed by Joseph de Grasse. Published in August.**

*OPINION*: Fulfilling all the promises of previous effectiveness as an unqualified certainty in popularity, Charles Ray presents herewith in his initial First National feature, a performance certain to go over big.

Additionally, there is the strong combination here, a favorite star and the screen presentation of a stage play which made a tremendous success the country over when George M. Cohen produced it. Indeed, so permanently popular have its song hits been, "Forty-five Minutes from Broadway," "So Long, Mary," and "Mary's a Grand Old Name," that they are being put out in exploitation by First National for this screen play. They should be pushed strongly everywhere in connection with the showing of the picture.

Charles Ray departs from his characteristic village youth role, but finds plenty of opportunities for the mannerisms which have made his style and skill so universally known that it needs no comment. This time he is a lightweight fighter, pal of a lad who is believed to have come into millions. In the home of wealth where the pal makes a place for him, there are highly entertaining contrasts between the uncultured youth and his refined surroundings, and his limited acquaintance with the conventional provoke many laughable situations. One of the best guarantees of a laugh is the scene in which the mourning widow, weeping for the departed uncle, is "jazzed" out of the house by the frolicsome youth, Kid Burns (Charles Ray). Prize fight parlance and a fountain pen that establishes his right to the title of "seccetery" are his stock in trade and make for much that is humorous.

The star and the leading woman, Hazel Howell, who plays the part of Mary, the housemaid and his sweetheart, do capital work together in many appealing scenes. Donald McDonald, Harry Myers, William Courtright, Eugenie Besserer and Mary Foster are others of the cast who do good work.

*SYNOPSIS*: Kid Burns, an ex-prize fighter, is established in the household of his millionaire pal as the latter's "seccetery" and self-appointed guardian. The millions have come to the friend because a dead uncle left no known will. The friend becomes the prey of a fortune-hunting mother and daughter and is rescued from their machinations by the sagacity of Kid. Kid also batters his way into the heart of Mary, the real heir, who in the end passes up her claim to the wealth to become his wife.

## *UP IN MARY'S ATTIC*

**Six-part comedy; Fine Arts. Directed by Harry Watson. Published in August.**

*OPINION*: A plot that might have made an interesting comedy-drama proves infinitely more valuable as a basis for the events in "Up In Mary's Attic," a five-part farce that merits the name and footage. The picture seems destined to win box office and popular success.

There is one unusual phase in the screen entertainment offered in Mr. Garsson's presentation, and that is that "Up in Mary's Attic" is a comedy photoplay with a plot, one that can be followed with interest even if interrupted frequently with bursts of laughter. Indications point to a collaboration between the director and the man at the camera, with the result of good photography, lighting and an intelligent conception of what the sets required should be. There is, also, an unexpected smoothness in the continuity for a play of its kind.

While Baby Virginia Stearns is by far the most appealing player in the cast, Eva Novak as "Mary" showed ability and Jack Langdon, as the secret husband, did as well with the part as the part allowed.

With all the bathing girls' shapely figures in a chorus of girls attending the same school as Mary, "Up in Mary's Attic," will appeal to diversion seekers, especially of the masculine gender.

*SYNOPSIS*: Mary, a pretty girl who is a student at a ladies' seminary, is secretly married to the director of gymnastics of the school. They are as much in love with each other and together with their baby, as when their courtship of two years previous culminated in the tie that binds. Mary is unable to announce the marriage on account of a stipulation attached to her inheritance which she is to receive when twenty-one, provided she is still single. Otherwise, the money is to go to charities.

The principal of the school has a worthless son, for whom he has aspirations. Learning of Mary's possible inheritance, he endeavors to bring about a match and the son, in turn, resorts to the unscrupulous efforts of all villains in plays, with a view to the same end.

Mary's baby is cared for by an Indian nurse, whose shack is near the school and Waldo Penmanink, the son of the Professor, discovers their secret. Believing they are discovered, the couple hide the baby in the attic of the seminary, and then the trouble which promotes the fun starts. The usual developments finally expose them, but after Mary's twentieth birthday makes her eligible to the fortune, providing a happy ending and saving an embarrassing situation for the young people with a deep dyed secret in their lives.

Charles Ray and Dorothy Devore in a scene from "45 Minutes from Broadway." (First National)

David Butler in

## *FICKLE WOMEN*

**Five-part comedy-drama; D. N. Schwab Prod., Inc.**
**Directed by Fred J. Butler.**
**Published on the state right market.**

*OPINION:* "Fickle Woman," taken from the *Saturday Evening Post* story by Sophie Kerr, "Sitting On the World," carries with it the attributes of popular success. It is essentially drama, but has as well comedy touches of genuine value.

David Butler as Calvin Price gives an effective portrayal of the young war hero. His personality is of the type that registers convincingly without distortion of the character assumed, yet dominates the picture. Lillian Hall as the slavey also impresses favorably, and Eugenie Besserer contributes a realistic mother characterization. Others in the cast play well up to the lead and make the whole a well-rounded out performance.

Following a somewhat deliberate introduction the action gains headway and impressing force steadily and progresses through a series of interesting situations and complications to the satisfactory ending.

Direction, lighting, photography and the mechanical details of production are well managed and uniform in quality. With the title and story for use in advertising there is reason to believe that exhibitors generally will find the attraction a satisfactory box office attraction.

*SYNOPSIS:* Calvin Price returns from France with two medals for distinguished service. He lives in small-town atmosphere, and word has circulated before his arrival that he has gambled and drank while in the army. The little village is up in arms against him, and to his keen disappointment there is no one at the station to greet him. His former sweetheart sides with the community and the only friend he has is little red-headed Rosy, a slavey, who works on the Price farm. The young hero, being of a good-natured disposition, only smiles and goes about the work on his father's farm ignoring the indifference of everyone. It develops that a certain young fellow of the town, who has fought in France with him, has circulated these lies about him, through letters to his brother, a slacker, in order to win the girl who was Calvin's sweetheart. Calvin learns of this, gives both brothers a good beating, makes them confess the truth, and is once again placed in the good graces of the community. The fickle sweetheart, now convinced, is ready to take Calvin back, but he turns to Rosy, the little red-head, who has now blossomed forth into a lovely flower, for his bride.

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Gladys Brockwell in

## *ROSE OF NOME*

**Five-part drama; Fox.**
**Directed by Edward J. Le Saint.**
**Published in August.**

*OPINION:* As a "good bad" woman, the standard of skill and vehicle that has served Gladys Brockwell in the past is more than sustained in this, the latest of her features for Fox.

The part which she plays is an appealing one—that of a good woman in the evil elements of an Alaskan dance hall, where fate has driven her from the brutality of her Canadian husband. Forced by financial circumstances to carry through the duties of a dance hall girl, she becomes the center of interest for good men and bad.

Miss Brockwell is attractive in the part and plays with admirable skill through the dramatic and melodramatic events that succeed one another in the rapid action. Her supporting cast is good, and includes two elements of certain appeal—a baby and a most intelligent dog. The latter does interesting work in the aid of his master and the girl, and there are several scenes wherein the dog and baby figure attractively.

Scenes are in the north country, in a Canadian lumber camp and in Nome. Outdoor shots are clear cut and picturesque. In fact, the photography throughout is of that character. Lighting is impressively good. The story is absorbingly human. The outcome of the murder of the brutal husband, which happens soon after the story begins, is not easily imagined. There is a distinct surprise in the twist of the tale that throws suspicion on the wife, and her exoneration and rescue from the real offender make a climax and conclusion that hold the interest intently.

The picture will certainly interest those to whom heart interest is engaging. The patron who wants romance, thrills and exciting turns of events will find them in the feature.

The summer is offering a number of productions with settings in the snow lands of the North, and this one well merits the suggestion of weather contrast that all desire. Decorative lobby effects in imitation ice and snow and scrub foliage, with the promise of lower temperature within the theatre, should invite extensive patronage.

*SYNOPSIS:* Rose, wife of a Canadian lumberjack, forced by his brutality to drudgery without and within the home, yields to the temptation to find relief from her misery in defying her husband and attending a neighborhood dance. She is aided by Hilton, a man from the States, in accomplishing this. Later, after the husband has dragged her home from the party and further abused her, he persuades her to escape with him. He establishes a dance hall in Nome, and she works there to raise funds for escape. She is loved by Anatole, French-Canadian, and is desired by Hilton even before the death of his wife and the birth of the baby, who is given to the care of Rose with the death of the mother. Hilton uses Rose's love for the baby to drag her away with him when the law trails him as the murderer of her husband—a crime of which she is heretofore ignorant. Anatole and his dog rescue her and the baby and, with the death of Hilton, a happy household is established.

**Joe Moore and Eileen Sedgwick in a scene from the Masterpiece Film Distributing Corp. feature, "The White Rider."**

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Joe Moore in

## *THE WHITE RIDER*

**Five-part drama; Masterpiece.**
**Directed by William J. Craft.**
**Published in August.**

*OPINION:* Punch and pep and lively action that carry the thrill of the western atmosphere into the wide popularity that attends just now upon plays of the sort provide Joe Moore in this picture a chance to win enthusiastic favor.

In this secret service drama of the Southwest there are unexpected situations racing over one another and finishing with startling climax and conclusion. They grip and fix the attention and interest and carry them fascinated through the five reels.

Joe Moore appears to better advantage than in any previous production. The star is all that could be demanded of the hero of the Southwest setting, a secret service operator detailed to run down a gang of outlaws who have robbed a mail train. There is little that Joe Moore does not do in the way of athletics and trick riding, and he has the dash and acting ability, also the goods looks, that make the Moores screen favorites.

The acting of the rest of the cast is admirable. Eileen Sedgwick lends very good support in the part of Jewel Brand.

Western bandits and riders might be made advertising agencies to box office advantage.

*SYNOPSIS:* Pay day in a mining camp at Rawhide introduces the mysterious White Rider, in white gown and cowl, awing the natives of the Southwest country, who are ignorant of his purpose among them. There is also Chauncey Day, a stranger, mingling with them, attendant upon Jewel Brand. Put to the test, the lover's courage is proved apparently lacking. The girl shows more approval for the White Rider, who has rescued her father's mining operations from dangers. In the end, proving the savior of the father's money and of his honor, the White Rider and Day are proved to be one and the same, and the girl finds she has given her heart to a brave man.

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## *JEWISH POLAND TODAY*

**Jewish Pictures Corporation.**
**Published in August.**

*OPINION:* The feature footage of "Jewish Poland Today" is of an informative rather than of an entertaining nature. It simply though graphically tells the tale of the great suffering and want endured by these persecuted people.

There would be no value in presenting the picture unless to use it as an exhibitor would use a travelogue. It points out historic spots and vividly describes the effects of the deplorable conditions in Poland. The photography is expert and even if the camera outfit may have fallen short in foodstuff, their work plainly depicts that they carried the necessary photographic supplies.

In a segregated Jewish neighborhood or settlement this picture would be most appreciated.

Viola Dana in

## *THE CHORUS GIRL'S ROMANCE*

**Six-part comedy-drama; Metro.**
**Directed by William C. Dowlin.**
**Published in August.**

*OPINION*: Following the general style of the recent popular Viola Dana vehicles, "The Chorus Girl's Romance" stands head and shoulders above the mass of comedy-dramas of the day. Exhibitorial report will doubtless characterize it one of the popular successes of the season.

It has a veracious characterization of a chorus girl heroine by the inimitable Viola Dana. It presents Gareth Hughes in a performance that may well be expected to place him among the screen celebrities and assure his own headlining in the near future. The combination in this feature, together with the story that F. Scott Fitzgerald created first for the *Saturday Evening Post,* makes triple points of appeal that will doubtless prove irresistable.

Fitzgerald is the young Yale student whose book, "This Side of Paradise" has been creating a literary furore for many months. The stressing of his name in advertising is a strong bid for high grade patronage. Titles have been taken from the story, and they are unique and distinctive in their rare humor. The audience viewing the picture at the Rose theatre, Chicago, laughed heartily at practically every title.

Too much emphasis cannot be laid upon the clever playing of the two cast in the lead. Their work is natural and easy and seldom is the spirit of optimistic youth, secure in its first wild throes of love and honeymoon days, put over with such appeal. The entire cast plays up to their lead.

The picture is a wholesome portrayal of the romance of a young chorus girl, used to the wiles of the world and men, and the world-ignorant "grind" whose life at eighteen just begins when he discovers that he is in love. There are good scenes when a third member comes into the family, and their efforts to keep the firm of "Head and Shoulders" above the engulfing danger of the waters of high living costs, are certain to meet with sympathy and approbation.

The high cost of living note might be introduced into advertising in ways that will suggest themselves to the ingenious exhibitor.

*SYNOPSIS*: "Head and Shoulders" is the team of high living cost fighters composed of Marcia Meadows, chorus girl and shimmy dancer, and Horace Tarbox, highbrow. They meet as the result of a dare proposed to Marcia by a student cousin of Horace, prompting her call upon him in the effort to win a promised gift of perfume if she will "vamp" him. The realization soon afterwards that her dancing is something more than hard work, shames her from the stage and into the heart and home of the young authority on philosophy. Financial embarassments force him into a career as an acrobat, and an accident makes her a successful author. A baby comes upon the scene, and the struggle of the three against numerous odds makes their final victory the happier ending.

Viola Dana and Gareth Hughes in a typical scene from "The Chorus Girl's Romance" (Metro.)

Conway Tearle in

## *WHISPERING DEVILS*

**Six-part drama; Equity.**
**Directed by Harry Garson.**
**Published in August.**

*OPINION*: Frankly sensational as to subject matter and treatment, the purpose of "Whispering Devils" is difficult to fathom. It may be that there are theatres where material of the type may be shown without bad results but it is not for such theatres, if they exist, that all concerned in the making of ever better pictures are laboring.

The settings are well chosen and the photography does full justice to the attractive locations used. The direction is less deserving of praise and the action moves slowly, which is sufficient comment for the technical side of the production.

The important thing for exhibitors to know is that they will find it difficult to advertise the picture without giving offense and more difficult to screen it satisfactorily. Such patrons as are not antagonized by the sensuous narrative can hardly be expected to accept it with enthusiasm.

Conway Tearle, Rosemary Theby, and other capable players in the cast are worthy of infinitely better things. If the picture gains circulation the members of the cast can scarcely be expected to experience increased popularity because of it.

Such advertising possibilities as are present are of the lurid, sensational variety that need not be pointed out to such showmen as see fit to use them.

*SYNOPSIS*: Michael Faversham, vicar of a fishing hamlet, finds his congregation increasing in number so rapidly as to give rise to need of a new and larger church. Audrey Lesden, a beautiful woman seeking peace after matrimonial difficulties, visits the church and, favorably impressed, makes a generous donation. The vicar later finds himself unable to clear his mind of thoughts regarding her and goes to an island to prepare his sermon in quiet. Here he meets Audrey and they are forced to spend the night, as they believe, alone. But they are observed by the father of a girl whom the vicar has recently forced to make a public confession of sin and the father now insists that the vicar do likewise. He does so and leaves the village, later finding Audrey, whose husband has died, and marrying her.

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Sennett players in

## *IT'S A BOY*

**Two-part comedy; Paramount-Sennett.**
**Published in August.**

OPINION: The trained-dog-cunning-baby popularity is taken advantage of in the choice of bright spots for this screen frolic of the Sennett players. Scenes open in and outside a blacksmith shop. There is lively skirmishing in and out and around about it with hot horseshoes, and excitement soon comes in the reported suicide of the blacksmith's daughter. There is a novel and graphic showing of her father groping for her at the lake bottom.

Then comes the baby by parcel post. The postal clerk, who heretofore has spurned her love, reads the letter accompanying the baby to learn that it is heir to a fortune. Attempting to conceal the baby until after the wedding, he tries to marry the girl. The clever dog aids the baby to escape from hiding and arrives in time to foil the plan of the false lover.

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Sunshine players in

## *MARY'S LITTLE LOBSTER*

**Two-part comedy; Fox.**
**Published in August.**

OPINION: There is no Mary nor no lobster in this picture, but their absence is just another one of the ridiculous absurdities of the usual Sunshine offering. Slim Summerville carries the honors among the troupe of slap stick players, particularly in the scene wherein he wades out to the rescue of a girl in a leaking boat.

The Sunshine bathing girls frolic about the beach along which the scenes are laid. The plot is negative, but is carried on a thread of romance between the girl and her rescuer who is proved a crook in time to prevent the wedding. There are scenes in a dodger's tent in an amusement park that will bring a hearty laugh.

Tom Moore in

## *STOP THIEF*

**Five-part comedy; Goldwyn.**
**Directed by Harry Beaumont.**
**Published in August.**

*OPINION:* Tom Moore in a farce that travels with rocket rapidity, wherein he is seen in one of the best roles of his career, offers entertainment that should give unusual satisfaction.

As a stage play "Stop Thief" scored an exceptional hit with its humor, and the picture will as certainly suit the popular fancy.

Tom Moore brings to the role an excellent interpretation. As the thief, disarming suspicion with his good looks and genial manner, with his girl accomplice he invades a wealthy home during the wedding of the daughter of the house. Then comes a scene that should evoke a riot of laughter, wherein the wedding guests grovel about after a missing warrant with ridiculous complications.

There is no slapstick comedy; it is all clean, rapid fire fun. Its wholesomeness will appeal to the taste favoring the play of that sort, and there is contrasting pathos in the love scenes between the crook and his girl that temper the whole with an effective touch of the pathetic.

The lighting effects, the scenes in the country estate of the Carr family, interiors and exteriors, are artistically done. The cast that assists—including Hazel Daley, Kate Lester, Raymond Hatton and others, meet the requirements of their characters and of the play's superiority.

An exploitation hint is the engaging of a motorist to dash through the streets with a motorcycle "cop" carrying "Stop Thief" signs, hot in pursuit.

*SYNOPSIS:* Jack Dougan (Tom Moore), a thief, and his accomplice and sweetheart, "Snatcher Nell" (Hazel Daly), plan one last clean-up, then marriage and a home of their own. The girl finds opportunity in the home of Mr. and Mrs. Carr at the time of the wedding of their daughter, serving as a maid. Wedding gifts begin to disappear. Carr has an inherited kleptomaniac tendency known only to himself and his wife. Suspicion lights first on him, then on another member of the family or of the guest party and things move with a whizz until there comes the detection of the thieves, their foregiveness and a triple wedding to conclude the stirring events.

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Katherine McDonald in

## *THE NOTORIOUS MISS LISLE*

**Five-part drama; First National**
**Directed by James Young.**
**Published in August.**

*OPINION:* The frailty of trust that is tested at some time in the life of every married couple when the past casts a shadow on the present presents a problem in this picture that will arouse sympathetic understanding in the heart of the world at large.

The specter that haunts "The Notorious Miss Lisle" when she marries without revealing her past, is kept mysteriously suspended until the concluding scenes of the pictures. Meanwhile there happens a chain of events that affords opportunity for dramatic work that Katherine McDonald as the wife meets with an emotional ability much above the average in skill. Combine this with excellent work of other members of the cast, place them in surroundings that are charming and with superior photography, and there could be no other result than a picture as worth while as this one.

The star is elegantly gowned, a matter that always interests the feminine patronage. Considering the records that previous pictures with this star have made, there is no reason to doubt that this picture will lend impetus to their popularity. The title of the picture asserts its box office value, but it should be stressed that the play is not luridly sensational.

Scenes that are laid in Brittany open the story in picturesque locality. The foreign atmosphere is well achieved, and the visit of a band of roving harlequins and glimpses of children of Brittany are appealing. There is a wedding scene in a little foreign church that is artistic and gives the star opportunity to please the eye in bridal array.

Nigel Barrie plays the part of the husband and is a capital mate for the many scenes in which the two do teamwork. Others in the cast are Margaret Campbell, Ernest Joy, William Clifford and Dorothy Cummings.

There is a smoothness and commendable continuity throughout the production that make it continually interesting, and its appeal is varied enough to meet the taste of the general patronage.

*SYNOPSIS:* Mr. and Mrs. Lisle and their daughter Gaenor are introduced in a Brittany fishing town, whither they have fled to escape notoriety attendant upon the name of their daughter. Peter Carstin, an Englishman, meets and loves the girl, and in effort to cheer her despondency suggests when they are married that the past be as a sealed book. During their honeymoon at a Paris hotel a friend of Peter's acquaints him with scandal that has pursued the wife when she was made co-respondent in a divorce case. She leaves Peter and flees to England. Peter's wavering faith is remade strong when he learns her real innocence and he seeks her out to beg forgiveness.

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Edward Coxen in

## *THE WITCH'S LURE*

**Five-part drama; Capital.**
**Directed by Nat Deverich.**
**Published in August.**

*OPINION:* A melodrama built on the well-known plan of the mortgage hanging over the heads of the invalid father and the tender and solicitious daughter, serves herewith a picture for audiences who like thrills with every reel.

Its surroundings in the Texas country mix a bit of the educational with the excitement of the feverish lives led by the men mad to make a fortune from "The Witch's Lure," the oil wells. There are two young and good-looking women, playing their parts well. One is the daughter of the threatened home, the other her faithful pal, a hoydenish tomboy. Convinced that the certain way to aid her chum is to exercise her woman's wiles, she leads herself into the clutch of the villain, to be rescued by the vigilant hero. Later comes a second rescue —one of hair-raising character. From an aeroplane the hero throws a rope to the heroine atop a burning oil well structure, and on it she slides to safety on the wings of his plane.

Humor enters when the tomboy, Tex, essays to don the clinging silks and fluffy feathers of a modish vampire, in her awkwardnes on French heels and in the unaccustomed clothes. Intrigue is a strong note of the plot.

The cast that plays in able way includes Gene Gautier and Alice Hesse in the respective parts of the heroine and her pal; Spottiswood Aitken as the father; Augustus Phillips as the villain; Edward Coxen as the hero, and Charles Mailes.

*SYNOPSIS:* With five days left to pay the mortgage on their home, Peggy Martin and her father sink all their hopes on the striking of oil on the one well on their property. A promoter by the name of Brown seeks to plot their ruin, bribing another rascally promoter, Brill, to stop work on the well. To meet their desperate need for money, Tex sings to the oil camp men and seeks also to melt the hard heart of Brill by her woman's wiles, a plan suggested to her by Bertha M. Clay novels. Brill, about to leave town with his bribe from Brown, assaults her, but is driven away by Billy, an aviator in love with Peggy. Brill waits until stock in the worthless

Tom Moore and John Lince in an amusing scene from "Stop Thief" (Goldwyn.)

May Day well soars, and disposes of his. Brown, furious at the double-crossing, sets fire to the weli, ignorant that Peggy has climbed it to christen it. Her thrilling rescue makes an exciting conclusion, and Peggy finds consolation in another swain.

Allan Dwan's

## *THE SPLENDID HAZARD*

**Six-part drama; First National.**
**Directed by Allan Dwan.**
**Published in August.**

OPINION: With Henry B. Walthall delineating in his best manner a characterization ranging from the admirable lover to the vindictive and cunningly diabolical fanatic, Allan Dwan's most recent contribution to the screen is one of the strong, virile plays of the season.

It is a picture that the discriminating patron will praise warmly. At the same time, its abundance of thrills and stirring adventure will absorb that patronage which likes excitement, and the tenderness of the love scenes will appeal to those who favor the romantic. Nor will those keen for beautiful scenes be disappointed, for the setting is for a time the superb country of Corsica, and the surroundings are chosen with completely artistic result.

Mr. Walthall plays the part of Karl Breitman, former war correspondent. Obsessed with the idea that Napoleon, his ancestor, has given him the mission to find buried treasure, the character gives chance for compelling acting that the star undeniably delivers.

Rosemary Theby gives artistic support in the part of Hilda, a prima donna whose faithfulness leads her after Karl in his ruthless madness. Scenes between the two are excellently acted with an effective contrast in the girl's devotion and the man's hardness. Ann Forrest as Laura Killigrew is unusually appealing. Hardee Kirkland in the part of the Admiral stands out prominently. The cast is one of uncommon strength throughout.

The mingling of the tragic with the humorous affords interesting contrast. The light comedy touches that begin with the introduction of the household of Admiral Killigrew supply a greatly relished bit of fun. They are adroitly made to relieve the heavier parts of mystery and adventure.

One of the scenes is a reproduction of the tomb of Napoleon. Surroundings are at all times picturesque and convincing.

There is an exploitation suggestion in the treasure hunt. Charts that sketch a possible location of buried treasure in the theatre wherein the picture is shown, might be used in advertising matter. Historical data regarding Napoleon might be revived and connected with the picture's theme.

SYNOPSIS: Possessed with the idea that Napoleon, his ancestor, has entailed him to find buried treasure in Corsica and use it to restore monarchism in France, Karl Breitman nurses his ambition to become Napoelon IV. He woos Hilda Gobert, a prima donna, to obtain a map that locates the treasure, then spurns her. Financed by decadent French nableman. Breitman sails for America. There he is engaged as secretary to Admiral Killigrew in whose home another map is found. Then comes the trip to Corsica, Breitman's finding of the treasure and re-hiding of it, the proved hypocrisy of his followers, a duel between their leader and Karl, and the latter's death.

## "SO LONG LETTY" REACHES THE SCREEN

Walter Hiers, Colleen Moore and T. Roy Barnes in the Al E. Christie Production to be distributed by Robertson-Cole

J. H. Gilmore in

## *DEMOCRACY*

**Seven-part drama; Democracy Photoplay Co.**
**Directed by William Nigh.**
**Published in August.**

*OPINION*: There is so much to be said for the story of "Democracy" that no great amount of space need be given over to description of the technical attributes of the production, worthy as they are. The direction, photography, lighting, etc., are of high grade and deliver the story coherently and attractively.

The narrative concerns the struggle between capital and labor, treating the subject in such manner as to bring out the strong and weak points in the defense of both parties to the conflict.

There is a rich man who wishes to become richer, having won his wealth by unfair means and willing to go to any length to increase it. As the picture opens two boys, sons of the financier's son, come to their grandparent with an appeal for aid from their disinherited father. When the methods by which he has gained wealth are explained to the boys one accepts them readily and the other refuses to be a party to such schemes as are outlined.

David, the son who rejects the proposals, goes to live with the "common people," falls in love with a blind girl who lives upon the estate, and secretly marries her. Then his brother, John, also sees and admires the girl and succeeds in having her sight restored by an operation.

David goes to France in the service of his country. John leads the girl to believe that her husband has asked her to live in the big house and remains at home to amass further wealth.

The climax comes when John announces to his grandparent that he has used a power of attorney which the latter has given him to strip his benefactor of his wealth and gain possession of it for himself. The same night he launches a movement which will, through inciting trouble between capital and labor, increase his fortune materially, at the same time making advances to the wife of his brother.

David returns from France at the critical moment and, in a dramatic finish, sets matters right for all concerned.

As a whole, the picture is a well produced, sound box office attraction. It is based upon an important subject and deals with that subject intelligently and fairly. It should give satisfaction in practically every quarter.

## Kellerman Film to Test Claim for Slow Pictures

Annette Kellerman will enact a series of slow motion pictures, under the direction of Western Pictures Exploitation Company.

Irving M. Lesser, general manager of the organization, claims that slow motion photography is at last perfectly registered for screen use. This statement comes with the advent of the Cinal slow motion process. Lesser's concern will control world's rights for all products published by the Cinal process. The first publication will be the Kellerman feature. The picture will show in absolute detail every motion and poise that Annettee has made use of to captivate thousands of lovers of grace in the feminine form.

Dead Men Tell No Tales

# Reading The Ouija Board

With J. B.

NEW YORK CITY, Aug. 30, 1920.

After completing his work on "Romance," Director CHET WITHEY immediately began work on a new picture, "Coincidence," a comedy of mishaps and amusing situations, in which "Bobby" Harron will be starred.

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The Oklahoma rights for "The Woman Untamed," ELMER J. MCGOVERN's South Sea island production, featuring Doraldina, have been sold to Tuckers Brothers Amusement Company, of Oklahoma City.

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It is said on the Rialto that the Hallmark Pictures will continue distribution under the management of L. L. HILLER and the brand name Hamilton Pictures.

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DAVID HARTFORD, who is in New York for a brief business stay, will attend the meeting of New York lodge of M. P. D. A. on September 6.

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GASTON GLASS, rising juvenile of "Humoresque" and "The World and His Wife" fame, has been on location in Canada for four weeks and expects to remain four more. While he admits the hard work he is obliged to do prevents his accepting the invitations being showered upon him from Canadian people he has met since his arrival in Winnipeg, yet he states that, with the exception of the hospitality he has met in America, he has never been so heartily welcomed in any of the varied countries he has visited, unless, perhaps his own sunny France. Mr. Glass will be seen in the title role of "The Foreigner," which is being filmed on actual locations of the Ralph Connor story.

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ROY CLEMENTS, after settling up his business affairs with Robertson-Cole and elsewhere, has returned to California, where he will immediately take up the megaphone on another production.

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HUGH HUNTLEY has been signed for the leading juvenile role in the first production under the auspices of the Chathan organization. In addition to his screen work, Mr. Huntley will continue to appear in the stage play, "Paddy, the Next Best Thing."

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ELLEN CASSIDY, late of Metro, has been engaged to play opposite EUGENE O'BRIEN in a Selznick production.

* * *

MARY MILES MINTER has advanced the spark on class of production in "A Cumberland Romance." This picture is not only one of the best she has done, but is one of the best pictures of the season. When we saw it we thought we would like to be the minister.

* * *

HARRY GARSON is apparently trying to stir up something in Ireland and other places with "The Whispering Devils." Wonder if the longshoremen's walkout was inspired by "The Whispering Devils?" It is enough to make a dock rat chase himself back into the sewer.

* * *

"BABE" RUTH continues to smash 'em over the back fence and, by the time "Headin' Home" is ready, "Babe" will have a record for circuit clouts which will only be equaled by the big hits made by Mary Pickford.

* * *

TOM BEDDING has resigned from the post of advertising and publicity manager of the Photo Products Company. He is succeeded by PAT MCGRATH, of the *Moving Picture World.*

* * *

"The Jack-Knife Man" has been cutting a big figure over in Brooklyn, the press agent says, and modestly adds, "it's the biggest figure of the year."

* * *

LILLIAN R. GALE is handling the publicity for the Fanark Corporation, and it is expected that she will soon become a first-class reader. "Absence makes the heart grow fonder."

SCENE FROM GRIFFITH'S NEW PICTURE

Carol Dempster in the role of Stella Bevan in the United Artists-D. W. Griffith production, "The Love Flower."

## Levett Says Industry Not Yet Overstocked

### Fanark Executive Declares There Is Always Room For High Class Unit

That there is always room for one more producing unit is the statement of J. D. H. Levett, president of Fanark Corporation, whose production, "The Crimson Cross," is nearing completion.

"There is room," he declared for another producing company whose ambition is to make the kind of pictures that will supply a long felt need, pictures with interesting story value, depending upon the merit of production, rather than the name of some noted author, an overrated star, or any of the points brought to bear in presenting photoplays.

"Judging from my position as a layman, I know that it has not mattered to me who the leading lady or leading man were, so long as they were capable and played their parts well. It has not mattered who directed the picture, so long as he proved his knowledge of direction in his product.

"We have seen so many over exploited pictures, claiming the distinction of presenting heralded personages, that it seems to me there is a welcome relief in a production such as 'The Crimson Cross,' which we believe to be strong enough upon its merits to please the 'tired of the same old thing' picture goers, which, in turn, cannot help satisfying the exhibitor who books it."

## *Metro Launches Paper Advertising Campaign*

The Chicago office of Metro Pictures Corporation, under the management of J. S. Grauman, has launched an advertising campaign in four Chicago dailies—the *Tribune, Herald-Examiner, Journal* and *News.* This campaign, which is already under way, follows to a great extent the advertising being done by big concerns in the monthly magazines, in that no theatre is mentioned.

The plan of those directing the advertising is to publicize the name of Metro and its productions, thereby creating a demand for these pictures.

## Sir Thomas Lipton First Sees Films After Races

Until recently it is claimed that Sir Thomas Lipton had never seen a motion picture. But now it is otherwise. In a letter sent by him to Samuel Kingston, casting director for Fox Film Corporation, he writes:

"I was afforded a treat the other evening at the Commodore's house, when I was shown the film pictures of the America's Cup Races, and scenes aboard the Victoria taken by your operator, and I wish to take this opportunity of thanking you for bringing this about. The pictures are really fine, and I greatly enjoyed seeing them."

## *Los Angeles to Get Natty Theatre Soon*

*(Special to Exhibitors Herald)*

LOS ANGELES, August 31.—Los Angeles will have another downtown theatre next month, when Bard's theatre, in Hill street, is completed. It will be small, but beautifully outfitted.

DEAD MEN TELL NO TALES

# "What the Picture Did For Me"

VERDICTS ON FILMS IN LANGUAGE OF EXHIBITOR

*Copyright, 1919*

You are especially invited to contribute regularly to this department.
It is a co-operative service FOR THE BENEFIT OF EXHIBITORS.
TELL US WHAT THE PICTURE DID FOR YOU and read in the HERALD every week what the picture did for the other fellow, thereby getting the only possible guide to box office values. Address "What The Picture Did For Me," EXHIBITORS HERALD, 417 S. Dearborn St., Chicago.

## American

**The Honey Bee,** with Margarita Fisher.—Pleased 100%. — Watt & Simmons, Bijou theatre, Crookston, Minn.—Neighborhood patronage.

**Peggy Rebels,** with Mary Miles Minter.—More comments on this picture than on any I have run in the past six months. Will please all classes. Reissue, but can recommend it to all.—W. E. Pore, Cozy theatre, Gorman, Tex.—Small town patronage.

**The Dangerous Talent,** with Margarita Fisher.—Good picture. Better than she has appeared in in the past. Three days of good business.—M. Courtney, Empire theatre, Detroit, Mich.—Transient patronage.

**The Hellion,** with Margarita Fisher.—Good picture. Good business.—T. E. Walton, National theatre, New Bedford, Mass.—Neighborhood patronage.

**The Thirtieth Piece of Silver,** with Margarita Fisher.—Just a fair picture. Not up to Fisher's standard.—Watt & Simmons, Bijou theatre, Crookston, Minn.—Neighborhood patronage.

**The House of Toys,** with Seena Owen.—Excellent society drama. Big business. American's best of 1920.—E. C. Murphy, Gladwyn Park theatre, Detroit, Mich.—Neighborhood patronage.

**The Dangerous Talent,** with Margarita Fisher.—Played this to big business. Any one ought to get money with it. Star well liked here.—Paul L. Shew, Wonderland theatre, Clinton, Ind.—General patronage.

**The Hellion,** with Margarita Fisher.—Here's a good production which should please. Did not draw much extra business. Strong opposition.—Verner Hicks. Family theatre, Marion, Ill.—General patronage.

**Peggy Rebels,** with Mary Miles Minter.—Pleasing production. Played this from Mutual three years ago. Audience pleased. Played to big business.—J. Cutler, Lakewood theatre, Detroit, Mich.—Neighborhood patronage.

## First National

**The Fighting Shepherdess,** with Anita Stewart.—Almost as good as **In Old Kentucky.** This is some good Western. They will all have to hand it to Anita when it comes to real acting on the screen. She is there with the goods, and then some. Send us more like it. Did not make any money on this, though it was not the fault of the picture.—McClure & Faulkner, Comique theatre, Jamesport, Mo.—Neighborhood patronage.

**The Love Expert,** with Constance Talmadge.—This is a novelty. It's different. Keeps them laughing from start to finish. I had no criticisms, all compliments.—W. E. Pore, Cozy theatre, Gorman, Tex.—Small town patronage.

**The Splendid Hazard,** an Allan Dwan production.—A little above the average program picture. Not up to Dwan's other offerings.—Jack Cairns, Brooklyn theatre, Detroit, Mich.—Neighborhood patronage.

**Her Kingdom of Dreams,** with Anita Stewart.—Anita Stewart's acting deserves special mention in this picture, coupled with the stars that are in the subject. Book it. Fine.—Hackett & Krauss, Hackett's theatre, Port Gibson, Miss.—Neighborhood patronage.

**In Search of a Sinner,** with Constance Talmadge.—Not up to Constance Talmadge's standard. Business was only fair.—Paul L. Shew, Wonderland theatre, Clinton, Ind.—General patronage.

**The Thunderbolt,** with Katherine MacDonald,—Gave satisfaction to big business.—Peter Krauth, Denison theatre, Denison, Ia.—Neighborhood patronage.

**Heart o' the Hills,** with Mary Pickford.—A good picture and was very much liked by my patrons. Mary always draws for me.—J. W. Bauer, Willou theatre, Havre de Grace, Md.—Neighborhood patronage.

**The River's End,** a Marshall Neilan production.—Fine picture. Drew just a fair house.—L. M. Kuhns, Gibson theatre, Gibson, N. M.—Mining camp patronage.

**Daddy Long Legs,** with Mary Pickford.—Best Pickford picture run in this town. Played at advanced prices and everyone pleased. People still talking about it.—Hoffman Bros., Happy Hour theatre, Burke, S. D.—Neighborhood patronage.

**Polly of the Storm Country,** with Mildred Harris Chaplin.—This is about as poor a First National picture as we have shown. Mildred did not pull for us. Showed two days. Lost money on it. Would advise to let it alone. Too much of a sissy picture.—McClure & Faulkner, Comique theatre, Jamesport, Mo.—Neighborhood patronage.

**In Wrong,** with Jack Pickford.—Fine program.—Jessup & Nagle, Dixie theatre, Clay Center, Nebr.—Neighborhood patronage.

**Her Kingdom of Dreams,** with Anita Stewart.—One of her best, and pleased a capacity house.—Hackett & Krauss, Hackett's theatre, Port Gibson, Miss.—Neighborhood patronage.

**Mind the Paint Girl,** with Anita Stewart.—Nothing exceptional, Average business.—J. E. Madsen, Elk theatre, Rexburg, Idaho.—Neighborhood patronage.

**Her Kingdom of Dreams,** with Anita Stewart.—Pretty fair picture. It takes a good director to find room for all these stars.—Alvin S. Frank, Jewel theatre, Lafayette, Colo.—Neighborhood patronage.

**Human Desire,** with Anita Stewart.—This one did not give general satisfaction.—Whitman & Graffort, Princess theatre, Buchanan, Mich.—General patronage.

**Mind the Paint Girl,** with Anita Stewart.—Gave satisfaction at regular prices.—C. T. Metcalf, Opera House, Greenfield, Ill.—Small town patronage.

## Maurice Tourneur

**Photographed as he was reading "The Last of the Mohicans," James Fenimore Cooper's famous novel, which Tourneur adopted for his first production to be published through the Associated Producers.**

## Fox

**The Joyous Troublemakers,** with William Farnum.—Fine picture. Pleased 90% of my patrons. Not a western, but a good clean comedy-drama.—J. R. George, American theatre, Ada, Okla.—Neighborhood patronage.

**Her Elephant Man,** with Shirley Mason.—A dandy picture that ought to please any audience. Filled every seat and pleased every patron. Action all the way through.—C. H. Thomas, Community theatre, Galva, Ia.—Small town patronage.

**The Square Shooter,** with Buck Jones.—This was so bad, had I seen it before showing I would not have booked it. Ridiculous portrayal of Western characters.—Jack Cairns, Brooklyn theatre, Detroit, Mich.—Neighborhood patronage.

**The Rainbow Trail,** with William Farnum.—Good picture and drew well. Made money on it. 100% satisfaction.—G. F.

## GOLDWYN'S PICTURIZATION OF BASIL KING'S STORY

**Wyndham Standing and Flora Revalles in a scene from "Earthbound," the big Goldwyn production.**

Rediske, Star theatre, Ryegate, Mont.—Small town patronage.

**Sink or Swim,** with George Walsh.—I believe this picture is a re-issue sold under a new name. Beware of this one. Nothing to this picture with the exception of a few jumping jack stunts.—P. Bohrer, Victory theatre, New Orleans, La.—Neighborhood patronage.

**Twins of Suffering Creek,** with William Russell.—A good program picture. Russell is a sure bet for me.—J. R. George, American theatre, Ada, Okla.—Neighborhood patronage.

**The Spirit of Good,** with Madlaine Traverse.—Only fair. Star is losing popularity here.—Paul L. Shew, Wonderland theatre, Clinton, Ind.—General patronage.

**Twins of Suffering Creek,** with William Russell.—Good picture. Anybody will like this picture.—E. Cameron, Arcade theatre, St. Paul, Minn.—Neighborhood patronage.

**The Daredevil,** with Tom Mix.—Sure a whirlwind. People went out saying everything good about it. Bad rain spoiled the crowd.—C. Hales, Rivoli theatre, Alton, Ia.—Neighborhood patronage.

**Thieves,** with Gladys Brockwell.—Miss Brockwell is the greatest emotional actress we have. Her plays are true to life. My patrons like her.—Ethel M. Huber, Opera House, Camp Point, Ill.—Small town patronage.

**The Daredevil,** with Tom Mix.—One of Tom Mix's best. Don't pass it up by any means.—J. R. George, American theatre, Ada, Okla.—Neighborhood patronage.

**The Wilderness Trail,** with Tom Mix.—This is 100% picture. Book it and boost it. Can't go wrong.—L. A. Hasse, Majestic theatre, Mauston, Wis.

**White Lies,** with Gladys Brockwell.—Good picture. Fine business. Brockwell is well liked here.—Paul L. Shew, Wonderland theatre, Clinton, Ind.—General patronage.

**The Terror,** with Tom Mix.—Very good. Not his best, but lots of exciting stunts hold the crowd and they go out satisfied.—C. Hales, Lyric theatre, Orange City, Ia.—Neighborhood patronage.

**The Snares of Paris,** with Madlaine Traverse.—Actress is fine. Liked very much in our community. Very good picture.—Ethel M. Huber, Opera House, Camp Point, Ill.—Small town patronage.

**The Splendid Sin,** with Madlaine Traverse.—This is a good one. Pleased them all. Lots of good comments.—L. A. Haase, Majestic theatre, Mauston, Wis.—Small town patronage.

## Goldwyn

**The Cup of Fury,** with a special cast.—We consider this a finished production. Good enough for advanced prices.—C. T. Metcalf, Opera House, Greenfield, Ill.—Small town patronage.

**The Street Called Straight,** with a special cast.—Quite good picture, but not a special by any means. The story is told mostly in sub-titles and could be called a magazine novel, profusely illustrated.—John Hafner, Princess theatre, Donora, Pa.—Neighborhood patronage.

**Almost a Husband,** with Will Rogers.—An excellent picture. Will Rogers is one of the very best stars and is becoming a good drawing card for us. There's lots of humor in this and your people are sure to like it.—W. H. Creal, Suburban theatre, Omaha, Nebr.—Neighborhood patronage.

**Speedy Meade,** with Louis Bennison.—This is not up to Bennison's work. Not much to it. Would advise leaving it alone.—Mrs. James Webb, Cozy theatre, Union, Ore.—Small town patronage.

**The Little Shepherd of Kingdom Come,** with Jack Pickford.—Patrons very well pleased. Believe it a picture well worth booking.—Hardin Ent. Co., Odeon theatre, Hardin, Mo.—General patronage.

**The Woman in Room 13,** with Pauline Frederick.—For the two day showing of the week I selected this with Fatty Arbuckle in **The Garage.** Business better than any two days since April. **The Woman in Room 13** is away above the average. **The Garage** is one of Fatty's best.—J. E. Stocker, Myrtle theatre, Detroit, Mich.—Neighborhood patronage.

**The Wrong Door,** with Madge Kennedy.—A good comedy. Miss Kennedy is a new star to us, but pleased.—Hackett & Krauss, Hackett's theatre, Port Gibson, Miss.—Neighborhood patronage.

**Jubilo,** with Will Rogers.—Recommend this one. It sure pleased our audience.—C. T. Metcalf, Opera House, Greenfield, Ill.—Small town patronage.

**The Blooming Angel,** with Madge Kennedy.—A very dry and uninteresting picture. Madge trys hard enough, but can't put over such a weak story.—W. H. Creal, Suburban theatre, Omaha, Nebr.—Neighborhood patronage.

**One Week of Life,** with Pauline Frederick.—Fine picture. Good story.—Ellsworth Cameron, Arcade theatre, St. Paul, Minn.—Neighborhood patronage.

**Dollars and Sense,** with Madge Kennedy.—Just a fair program picture. Business only fair.—John Hafner, Princess theatre, Donora, Pa.—Neighborhood patronage.

**High Pockets,** with Louis Bennison.—Bennison's poorest picture. He is splendid in Western society comedy-drama, but is not cut out for straight Western rough stuff. Leave that to Hart and the Farnums.—Harold Daspit, Atherton theatre, Kentwood, La.—Neighborhood patronage.

**Strictly Confidential,** with Madge Kennedy.—Go after this. Great. The best comedy we used in a long time. Kennedy getting to be a favorite here.—Hackett & Krauss, Hackett's theatre, Port Gibson, Miss.—Neighborhood patronage.

**Speedy Meade,** with Louis Bennison.—The usual Wednesday crowd. Pleased most of them.—G. F. Rediske, Star theatre, Ryegate, Mont.—Small town patronage.

**High Pockets,** with Louis Bennison.—Fair program picture.—Alvin S. Frank, Jewel theatre, Lafayette, Colo.—Neighborhood patronage.

**Bonds of Love,** with Pauline Frederick.—Pleased our patrons. We dislike to see her leave the Goldwyn program.—C. T. Metcalf, Opera House, Greenfield, Ill.—Small town patronage.

**Strictly Confidential,** with Madge Kennedy.—Poor. Nothing to it.—Whitman & Graffort, Princess theatre, Buchanan, Mich.—General patronage.

**The Jinx,** with Mabel Normand.—Very good picture. Pleased old and young. Has much comedy and fits Mabel to a "T."—W. H. Creal, Suburban theatre, Omaha, Nebr.—Neighborhood patronage.

**The Misfit Earl,** with Louis Bennison.—Not much story to it, but comedy is fine and substitles carry a lot of humor. Audience laughed continually.—Alvin S. Frank, Jewel theatre, Layette, Colo.—Neighborhood patronage.

**The Misfit Earl,** with Louis Bennison.—This was sure a dandy picture and drew a full house.—Eugene Saunders, Palace theatre, Harvard, Ill.—Neighborhood patronage.

## Hodkinson

**Cynthia-of-the-Minute,** with Leah Baird.—Miss Baird registers very well in this. A good picture, and above the ordinary program picture as to drawing power.—Mrs. J. A. Dostal, Ideal theatre, Omaha, Nebr.—Neighborhood patronage.

**Live Sparks,** with J. Warren Kerrigan.—This is a good one. Kerrigan is liked well here as a star.—J. T. Williams, Cozy theatre, Checotah, Okla.—Neighborhood patronage.

**The Joyous Liar,** with J. Warren Kerrigan.—Splendid picture. Just the kind to show the ability of star. Good business for two nights.—T. E. Walton, Na-

tional theatre, New Bedford, Mass.—Neighborhood patronage.

**The Westerners,** with Roy Stewart.—Very good. Gave satisfaction at advanced prices. Subtitles and some places in print very dark. Don't know what they see to these defections.—C. A. Spainhour, Auditorium theatre, Greensburg, Kans.—Small town patronage.

## Metro

**Shore Acres,** with Alice Lake.—One of the season's best offerings. Advertise it the limit and you can't go wrong. More favorable comments than in the past six months.—Jack Cairns, Brooklyn theatre, Detroit, Mich.—Neighborhood patronage.

**Dangerous to Men,** with Viola Dana.—A little too snappy, but very good. It will please most any audience.—Nelson H. Lloyd, Princess theatre, Okolona, Miss.—Neighborhood patronage.

**The Brat,** with Nazimova.—Very good comedy. Don't miss booking this one.—Lang & Smith, Cobb Opera House, Cobb, Wis.—Neighborhood patronage.

**The Willow Tree,** with Viola Dana.—Fine picture and everyone liked it, but the title did not have much drawing power.—L. M. Kuhns, Gibson theatre, Gibson, N. M.—Mining camp patronage.

**Please Get Married,** with Viola Dana.—This will please about 50%. Not much to it.—Hoffman Bros., Happy Hour theatre, Burke, S. D.—Neighborhood patronage.

**Old Lady 31,** with a special cast.—One of those true-to-nature plays. It pleased everybody. Emma Dunn is wonderful. You will have to advertise it strong.—Jack Cairns, Brooklyn theatre, Detroit, Mich.—Neighborhood patronage.

**The Walk-Offs,** with May Allison.—Best picture Allison has made. Good comments from my patrons. Give us more of Allison's comedy-dramas.—Ellis Irvin, Cozy theatre, Newkirk, Okla.—Small town patronage.

**The Very Idea,** with Taylor Holmes.—Inconceivably silly and repulsive to most people. With this kind we are sure to have censorship and half the population fighting motion pictures.—Nelson H. Lloyd, Princess theatre, Okolona, Miss.—Neighborhood patronage.

William Russell in a scene from the William Fox feature 'The Man Who Dared."

**The Brat,** with Nazimova.—Very good. Different from the other Nazimova pictures.—Huffman Bros., Happy Hour theatre, Burke, S. D.—Neighborhood patronage.

**Lifting Shadows,** with Emmy Wehlen.—Bolshevik picture. Just a mediocre picture.—L. Chakeres, Majestic theatre, Springfield, O.—Transient patronage.

**Alias Jimmy Valentine,** with Bert Lytell.—Exceptionally good in every respect.—Nelson H. Lloyd, Princess theatre, Okolona, Miss.—Neighborhood patronage.

## Paramount

**What's Your Husband Doing?** with Douglas MacLean and Doris May.—Good, but not nearly as good as **23½ Hours Leave.** Business fair.—John Hafner, Princess theatre, Donora, Pa.—Neighborhood patronage.

**Putting It Over,** with Bryant Washburn.—A good program picture that pleased them all. Our first Washburn picture and went over fine.—C. H. Thomas, Community theatre, Galva, Ia.—Small town patronage.

**The Busher,** with Charles Ray.—Lots of ball fans here, so we gave this picture special publicity. Good business and everyone pleased.—H. G. Stettmund, Jr., Odeon theatre, Chandler, Okla.—General patronage.

**What's Your Husband Doing?** with Doris May and Douglas MacLean.—A very good comedy.—Nelson H. Lloyd, Princess theatre, Okolona, Miss.—Neighborhood patronage.

**Maggie Pepper,** with Ethel Clayton.—Miss Clayton is always good and this is no exception.—L. M. Kuhns, Gibson theatre, Gibson, N. M.—Mining camp patronage.

**The Dark Star,** with Marion Davies.—A good one. Seemed to be liked by everyone.—J. W. Bauer, Willou theatre, Havre de Grace, Md.—Neighborhood patronage.

**Scarlet Days,** a D. W. Griffith production.—An old time Western. We did good business, but we do not think it pleased very well. In our opinion picture is anything but big.—W. H. Creal, Suburban theatre, Omaha, Nebr.—Neighborhood patronage.

**The Man from Funeral Range,** with Wallace Reid.—Splendid picture and well directed, but weather very warm and business poor.—T. E. Walton, National theatre, New Bedford, Mass.—Neighborhood patronage.

**The Six Best Cellars,** with Bryant Washburn.—This is a very entertaining comedy, though my patrons did not like the ending. Business satisfactory.—John Hafner, Princess theatre, Donora, Pa.—Neighborhood patronage.

**The Lady of Red Butte,** with Dorothy Dalton.—The poorest picture we have run in three years.—H. G. Stettmund, Odeon theatre, Chandler, Okla.—General patronage.

**His Official Fiancee,** with Vivian Martin.—A dandy picture from all angles. The country exhibitor should advertise it strong.—Preston Bros., Empress theatre, Rockwell City, Ia.—Neighborhood patronage.

**The Way of a Man with a Maid,** with Bryant Washburn.—Very good picture.—L. M. Kuhns, Gibson theatre, Gibson, N. M.—Mining camp patronage.

**The Final Close-Up,** with Shirley Mason.—Pleased. A coincidence. We played her sister, Viola Dana, in **The Microbe** Monday, and her Tuesday. Both

**HELEN JEROME EDDY**

**Who has a big part in "The Light Woman," American Film Company's special feature.**

fine productions.—Hackett & Krauss, Hackett's theatre, Port Gibson, Miss.—Neighborhood patronage.

**The 13th Commandment,** with Ethel Clayton.—This took very well with my patrons. A good lesson in the picture. Business fair.—John Hafner, Princess theatre, Donora, Pa.—Neighborhood patronage.

**Other Men's Wives,** with Dorothy Dalton.—Good picture. Fair business.—C. E. Belden, Midway theatre, Mogollon, N. M.—Mining camp patronage.

**Sand,** with William S. Hart.—Excellent Hart picture. Good acting. Good cast. Fine photography, and well produced. Good drawing.—Elks Theatre, Co., Elks theatre, Prescott, Ariz.—General patronage.

**L 'Apache,** with Dorothy Dalton.—Not up to Dalton's standard. Star very popular here, but this picture did not help her drawing power. Foreign stories do not take any too well.—Merle Rhoda, Palace Theatre, Royalton, Minn.—Small town patronage.

**The Tree of Knowledge,** with Robert Warwick.—A good strong drama, but not exactly suited for a Sunday school. Business poor.—John Hafner, Princess theatre, Donora, Pa.—Neighborhood patronage.

## Pathe

**My Husband's Other Wife,** with Sylvia Breamer.—This is sure some picture. We got the women out to see this, and they thought it was great. It sure has some story, acting and direction. Boost it big. It will stand it. I consider this one of the best pictures ever shown in our house. Miss Breamer is sure some good looker.—McClure & Faulkner, Comique theatre, Jamesport, Mo.—Neighborhood patronage.

**Go Get 'Em Garringer,** with Franklyn Farnum.—Very good Western picture. Good business.—C. E. Belden, Midway theatre, Mogollon, N. M.—Mining camp patronage.

**Dollar For Dollar,** with Frank Keenan.—The best work I have ever shown of this star. It truly made new friends for

**Dead Men Tell No Tales**

## A WEEK-END ISN'T COMPLETE WITHOUT A CRANE

**Margarita Fisher and company in a scene from the American Film production, "The Week-End."**

him, and I will show more pictures of him. Direction and story could not be improved upon.—Mrs. J. A. Dostal, Ideal theatre, Omaha, Nebr.—Neighborhood patronage.

**The Hillcrest Mystery,** with Irene Castle.—Good picture. Good business.—C. E. Belden, Midway theatre, Mogollon, N. M.—Mining camp patronage.

**The Cry of the Weak,** with Fanny Ward.—This picture took well.—H. A. Larson, Majestic theatre, Oakland, Nebr. —Small town patronage.

**The Thirteenth Chair,** with a special cast.—For a spooky play this was good. —Rae Peacock, Mystic theatre, Stafford, Kans.

**Innocent,** with Fanny Ward.—Fair picture. Fair business.—C. E. Belden, Midway theatre, Mogollon, N. M.—Mining camp patronage.

**The Invisible Bond,** with Irene Castle. —One of the weak sisters wished on us in order to get the good ones. If you can dodge this all the better. Irene not half bad, but story off color.—W. H. Creal, Suburban theatre, Omaha, Nebr. —Neighborhood patronage.

## Realart

**Miss Hobbs,** with Wanda Hawley.—Star and picture received by our patrons with delight. Excellent supporting cast. Book it and boost it in advance.—Hardin Ent. Co., Odeon theatre, Hardin, Mo.—General patronage.

**Anne of Green Gables,** with Mary Miles Minter.—Excellent. Drew large crowd. Patrons well satisfied.—Merle Rhoda, Palace theatre, Royalton, Minnesota.—Small town patronage.

**Nurse Marjorie,** with Mary Miles Minter.—A sweet little picture, typical of Miss Minter and one everyone will enjoy.—R. Ross Riley, Wigwam theatre. Oberlin, Kans.—Small town patronage.

**Sinners,** with Alice Brady.—The poorest picture she ever made. Absolutely nothing to it.—H. G. Stettmund, Odeon theatre, Chandler, Okla.—General patronage.

**Ann of Green Gables,** with Mary Miles Minter.—Very good picture. First Mary Miles Minter picture shown here.—Huffman Bros., Happy Hour theatre, Burke, S. D.—Neighborhood patronage.

**A Cumberland Romance,** with Mary Miles Minter.—One of the best Minter pictures we have played, which ought to be sufficient to recommend it to any one having played other Minter productions. —Hardin Ent. Co., Odeon theatre, Hardin, Mo.—General patronage.

## Republic

**Children of Destiny,** with Edith Hallor. —Go strong on this picture. A pity star is not popular. The best picture this year. Played to raised price in admission, and packed them in. All were satisfied.—P. Bohrer, Victory theatre, New Orleans, La.—Neighborhood patronage.

**Forest Rivals,** with Arthur Ashley.—A very good program picture. Drew fairly well but action is entirely too slow. —S. R. Brock, Electric theatre, Hagerman, N. M.—Neighborhood patronage.

**The Adventuress,** with Julian Eltinge. —Lay off this picture. Patrons walked out on it.—Paul L. Shew, Wonderland theatre, Clinton, Ind.—General patronage.

**She Pays,** with Louise Huff.—Very slow picture. Good acting and fine settings. Poor business. Star unknown.—T. E. Walton, National theatre, New Bedford, Mass.—Neighborhood patronage.

**When Bearcat Went Dry,** with a special cast.—Better than I thought it would be after the knocks some exhibitors gave it. Plenty of excitement and thrills, beautiful scenes and wonderful night views of the mountain riders.—Harold Daspit, Atherton theatre, Kentwood, La. —Neighborhood patronage.

## Robertson-Cole

**Life's Twist,** with Bessie Barriscale.—Certainly a good picture. You can't go wrong. Book it. Get behind it with plenty of advertising.—Preston Bros., Empress theatre, Rockwell City, Ia.—Neighborhood patronage.

**Who's Your Servant?** with a special cast.—Fine picture. Pleased many at my theatre.—Harry Chakeres, Lyric theatre, Lima, O.—Transient patronage.

**The Brand of Lopez,** with Sessue Hayakawa.—Splendid picture. Star always good. Good business.—T. E. Walton, National theatre, New Bedford, Mass.—Neighborhood patronage.

**The Gray Wolf's Ghost,** with H. B. Warner.—This is a good program picture. Photography very good as all R-C's are.—Mrs. James Webb, Cozy theatre, Union, Ore.—Small town patronage.

**Beckoning Roads,** with Bessie Barriscale.—A good picture to a good house. —Eugene Saunders, Palace theatre. Harvard, Ill.—Neighborhood patronage.

**The Bottom of the World,** with Sir Ernest Shackleton.—Got stung on this one badly.—N. O. Foster, Elite theatre, Otsego, Mich.—Neighborhood patronage.

**The Turn in the Road,** with a special cast.—Good picture, but won't stand a raise in price.—E. Dewhirst, Beverly Picture theatre, Beverly, Kans.—Small town patronage.

**Beckoning Roads,** with Bessie Barriscale.—Just a picture.—E. Cameron, Arcade theatre, St. Paul, Minn.—Neighborhood patronage.

## Select

**She Loves and Lies,** with Norma Talmadge.—A fine picture. Liked by all. Good house.—Eugene Saunders, Palace theatre, Harvard, Ill.—Neighborhood patronage.

**The Country Cousin,** with Elaine Hammerstein.—Fair program picture. Am cancelling all Select third series except Olive Thomas.—E. Dewhirst, Beverly Picture theatre, Beverly, Kans.—Small town patronage.

**A Regular Girl,** with Elsie Janis.—New star, but a very good picture.—D. B. Fallett, Star theatre, Gibsonburg, O.—Neighborhood patronage.

**Children of Banishment,** with Mitchell Lewis.—An attempt at a drama which resulted in a farce comedy. Story very, very weak. Direction awful. It's a shame to cast Lewis in this kind of a weak story. He's capable of better things.—J. C. Jenkins, Auditorium theatre, Neligh, Nebr.—Neighborhood patronage.

**The Perfect Lover,** with Eugene O'Brien.—Good business and a good picture. Has good acting all the way through. Holds your attention from start to finish.—H. C. Wood, Lyric theatre, Frankton, Ind.—Neighborhood patronage.

**Sooner or Later,** with Owen Moore.—An exceptionally clever comedy-drama. Will please the most of 'em. Owen Moore at his best.—Jack Cairns, Brooklyn theatre, Detroit, Mich.—Neighborhood patronage.

**The Woman Game,** with Elaine Hammerstein.—Nothing extra, but a good picture.—D. B. Fallett, Star theatre, Gibsonburg, O.—Neighborhood patronage.

**Youthful Folly,** with Olive Thomas.—Good comedy-drama and pleased. Business fair.—Peter Krauth, Denison theatre, Denison, Ia.—Neighborhood patronage.

**Upstairs and Down,** with Olive Thomas.—Dandy little picture. Just the kind my patrons like. Many favorable comments. Regular prices.—E. Dewhirst, Beverly picture theatre, Beverly, Kans.—Small town patronage.

**Jacques of the Silver North,** with Mitchell Lewis.—Very good picture. Good business at advanced prices.—Ellsworth Cameron, Arcade theatre, St. Paul, Minn.—Neighborhood patronage.

**The Flapper,** with Olive Thomas.—Fairly good, but has too much kid stuff in it to please adults. Business fine first day. Fell down badly the second.—John Hafner, Princess theatre, Donora, Pa.—Neighborhood patronage.

## United Artists

**DOWN ON THE FARM, a Mack Sennett production.—Made a killing on this. With proper advertising this should and will make you money. We advertised this two weeks ahead by putting on a vaudeville stunt with eight girls dressed as Farmerettes. They came out and sang "How You Goin' To Keep 'Em Down On The Farm?" They had hoes, rakes and spades on their shoulders and they kept step to the music played by the pianist. It sure made a hit. Try it.—McClure & Faulkner, Comique theatre, Jamesport, Mo.—Neighborhood patronage.**

**Broken Blossoms,** a D. W. Griffith production.—Wonderful picture. Had to pack them in. Some thought picture too gruesome.—Moseley & Ekman, Pecos theatre, Pecos, Tex.—Neighborhood patronage.

**Down on the Farm,** with a special cast.—The best comedy to date. You will make no mistake in booking this one.—W. H. Harman, Strand theatre, Kingsport, Tenn.—Small town patronage.

**The Mollycoddle,** with Douglas Fairbanks.—This is without a doubt the best of Fairbanks' pictures, and that is saying a great deal. Played this two days in small town and had better house second showing.—Hoffman Bros., Happy Hour theatre, Burke, S. D.—Neighborhood patronage.

**Down on the Farm,** with a special cast.—Advertised this big and cleaned up at advanced prices with home talent farce and specialties. Opinion divided on the comedy. Some said O. K. Others said nothing extra.—E. Dewhirst, Beverly Picture theatre. Beverly, Kans.—Small town patronage.

**Suds,** with Mary Pickford.—Though I personally think **Suds** a very good little picture, my patrons were much disappointed. They expect all of her productions to be specials because they have been usually in the past. **Suds** lacks the elements of a special, so don't raise your admission price unless you want kicks. It is a good hour's entertainment though, and has the human touches that are characteristic of her work.—Jean Lighter, Regent theatre, Alameda, Cal.—Neighborhood patronage.

## Universal

**Shipwrecked Among Cannibals,** with a special cast.—Biggest week's business for the summer. Played seven days. A novel picture and a sure box office attraction.—J. M. Jackson, Grand Opera House, Cincinnati, O.—Transient patronage.

**Bullet Proof,** with Harry Carey.—Best picture Carey ever made. Great stunts. Good drawing card. Best Western star in the game. Supported by a good cast. S. R. O. picture.—Ellis Irvin, Cozy theatre, Newkirk, Okla.—Small town patronage.

**His Divorced Wife,** with Monroe Salisbury.—My patrons all liked this picture, and it was a good puller.—Eugene Saunders, Palace theatre, Harvard, Ill.—Neighborhood patronage.

**Bare Fists,** with Harry Carey.—Very good picture.—Lang & Smith, Cobb Opera House, Cobb, Wis.—Neighborhood patronage.

**A Fight for Love,** with Harry Carey.—A very good Western.—A. R. Anderson, Gem theatre, Twin Falls, Ida.—Neighborhood patronage.

**Loot,** with Ora Carew.—A dandy crook play. Scenery and settings fine. Drew fine. Universal always good.—W. L. Hamilton, Mazda theatre, Alden, Kans.—Neighborhood patronage.

**Everything But the Truth,** with Eddy Lyons and Lee Moran.—Exhibitors refrain from booking this. My people passed me like a post horse. They have said they were disgusted to see them in one-reel comedy, but they will not endure them in five reels.—P. Bohrer, Victory theatre, New Orleans, La.—Neighborhood patronage.

**The Road to Divorce,** with Mary MacLaren.—Just an ordinary program picture. Not much to it.—J. R. George, American theatre, Ada, Okla.—Neighborhood patronage.

**The Girl from Outside,** with a special cast.—Very good. Business fine.—Peter Krauth, Denison theatre, Denison, Ia.—Neighborhood patronage.

**Blind Husbands,** with Eric Von Stroheim.—I made no money with this one. Too long drawn out.—E. Cameron, Arcade theatre, St. Paul, Minn.—Neighborhood patronage.

**The Sundown Trail,** with Monroe Salisbury.—Fine drawing card. Cannot go wrong on this one.—W. L. Hamilton, Mazda theatre, Alden, Kans.—Neighborhood patronage.

**THE GREAT AIR ROBBERY, with Ormer Locklear.—As a pilot I can appreciate the stunts performed by Locklear in this picture. Showed to a full house in spite of rain.—E. F. Ekman, Pecos theatre, Pecos, Tex.—Neighborhood patronage.**

## Vitagraph

**The Wolf,** with Earle Williams.—Very good picture, and gave satisfaction. Drew a good house.—Peter Krauth, Denison theatre, Denison, Ia.—Neighborhood patronage.

**The Island of Regeneration,** with Antonio Moreno.—Book this and boost it strong. Will go over big in any town.—Hoffman Bros., Happy Hour theatre, Burke, S. D.—Neighborhood patronage.

**The Midnight Bride,** with Gladys Leslie.—A good program picture with a strong moral lesson. Star well supported.—Hardin Ent. Co., Odeon theatre, Hardin, Mo.—General patronage.

**The More Excellent Way,** with Anita Stewart.—A very good picture.—You can't go wrong by booking it.—P. G. Held, Sterling theatre, Fairmont, Neb.—Neighborhood patronage.

**The Sporting Duchess,** with Alice Joyce.—Very good.—C. Hales, Rivoli theatre, Alton, Ia.—Neighborhood patronage.

**The Tower of Jewels,** with Gladys Leslie.—An interesting and well balanced

**Dead Men Tell No Tales**

RESCUED FROM A WATERY GRAVE

Alice Howell being saved from drowning in "Good Night Nurse," a Reelcraft Pictures Corporation comedy.

## USE THIS BLANK

Box Office Reports Tell the Whole Story.

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Fill in this blank now and send to Exhibitors Herald, 417 S. Dearborn St., Chicago.

Title .....

Star .....

Producer .....

Remarks .....

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Title .....

Star .....

Producer .....

Remarks .....

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Exhibitor .....

Name of Theatre.....

Transient or Neighborhood Patronage .....

City .....

State .....

picture.—Hardin Ent. Co., Odeon theatre, Hardin, Mo.—General patronage.

**Dead Line at Eleven,** with Corinne Griffith.—Good subject, but too dark to please. Many comments on being too dark. Why do producers persist in making such dark pictures? They should wake up.—W. E. Pore, Cozy theatre, Gorman, Tex.—Small town patronage.

## Specials

**The Street of Seven Stars,** with Doris Kenyon.—A very pleasing picture with wonderful snow scenes.—W. H. Harman, Strand theatre, Kingsport, Tenn.—Small town patronage.

**Eyes of the World,** with a special cast.—Book this, and raise your admission price. We played two days to packed-up business. Good. The story follows the book closely.—Hackett & Krauss, Hackett's theatre, Port Gibson, Miss.—Neighborhood patronage.

**Denny from Ireland,** with Shorty Hamilton.—This is the kind of picture for the star. Good business on hot night.—T. E. Walton, National theatre, New Bedford, Mass.—Neighborhood patronage.

**Yankee Doodle in Berlin,** with a special cast.—Some parts pretty rank for refined patronage. Pleased a few roughnecks. Slapstick.—Fahrney & Elson, Electric theatre, Curtis, Neb.—Neighborhood patronage.

**The Woman He Chose,** with a special cast.—Absolutely the greatest production we have ever shown, and that's saying worlds. Wonderful business to this one.—S. Auerback, New Strand theatre, Chicago, Ill.

## Serials

**Daredevil Jack** (Pathe), with Jack Dempsey.—In my own opinion Dempsey is making a success. Draws well here and I hardly believe anyone will go wrong in booking this serial.—J. T. Williams, Cozy theatre, Checotah, Okla.—Neighborhood patronage.

**The Great Radium Mystery** (Universal), with a special cast.—This is the best serial I ever ran. Keeps them coming back with friends. The talk of the town. Thirteenth episode broke all records.—W. E. Pore, Cozy theatre, Gorman, Tex.—Small town patronage.

**Lightning Bryce** (Arrow), with Ann Little and Jack Hoxie.—Poor picture. Worst photography ever made. People leave when it goes on screen. No drawing power.—Ellis Irvin, Cozy theatre, Newkirk, Okla.—Small town patronage.

**The Silent Avenger** (Vitagraph), with William Duncan.—This serial holds up good. We are on the 8th episode.—Hackett & Krauss, Hackett's theatre, Port Gibson, Miss.—Neighborhood patronage.

**Elmo the Mighty** (Universal), with Elmo Lincoln.—A splendid serial. A sure drawing card. All my audience like the great serial. Those wishing a good serial cannot go wrong on this serial.—Joseph F. Spangler, Globe theatre, Beaver, Okla.—General patronage.

*Communications regarding condition of film, service conditions, rental prices, etc., should be mailed separately. Reports for this department must be confined to the actual drawing power record of productions.*

## Short Subjects

**Jiggs and the Social Lion** (Christie), with Johnny Ray.—This is the third of the series of the Bringing Up Father pictures and the characters are very true reproductions of the cartoons and perhaps are as pleasing as any pictures in this class.—Hardin Ent. Co., Odeon theatre, Hardin, Mo.—General patronage.

**Her First Kiss** (Sunshine), with a special cast.—A two-reel short subject. Got a good deal of laughs and seemed to please.—Hackett & Krauss, Hackett's theatre, Port Gibson, Miss.—Neighborhood patronage.

**The Garage** (Paramount), with Fatty Arbuckle.—Played this one to big business on repeat.—Paul L. Shew, Wonderland theatre, Clinton, Ind.—General patronage.

**The Head Waiter** (Vitagraph), with Larry Semon.—Though I usually like Larry Semon, I think this is the poorest comedy he has made. The stunts have all been used before, and it seems cheap all the way through. He can make good slap-stick comedies though when he wants to.—Jean Lighter, Regent theatre, Alameda, Cal.—Neighborhood patronage.

**Haunted Spooks** (Pathe), with Harold Lloyd.—The best comedy we ever ran. One continuous laugh. The last reel is a roar.—H. G. Stettmund, Odeon theatre, Chandler, Okla.—General patronage.

**Daring Danger** (Universal), with Helen Gibson.—Good live stuff. Will please anyone.—W. H. Gilfillan, Lotus theatre, Red Lake Falls, Minn.—Neighborhood patronage.

**The Aero-Nut** (Warner), with Al St. John.—Very poor comedy. Thought after **Speed** St. John was a comer. He slipped on this one.—H. A. McClure, Strand theatre, Emporia, Kans.—Neighborhood patronage.

**His Royal Slyness** (Pathe), with Harold Lloyd.—Not up to the standard of four of the last six comedies made by this star. It is weak on producing the laughs.—Charles H. Ryan, Garfield theatre, Chicago, Ill.—Neighborhood patronage.

**Father's Close Shave** (Christie), with Johnny Ray.—Poorest business in many moons. Don't draw for me. Lost money and will not play any more of these. Satisfied about 75 per cent. Not as good as **Jiggs in Society.**—G. F. Rediske, Star theatre, Ryegate, Mont.—Small town patronage.

**Daring Danger,** with Helen Gibson.—Two reels. Very good.—W. H. Gilfillan, Lotus theatre, Red Lake Falls, Minn.—Neighborhood patronage.

**A Wild Woman,** with Gale Henry.—Can't recommend it much.—Alvin S. Frank, Jewel theatre, Lafayette, Colo.—Neighborhood patronage.

**Home Sweet Home** (Vitagraph), with Larry Semon.—Everybody likes Larry Semon comedies. This was a good one.—W. H. Gilfillan, Lotus theatre, Red Lake Falls, Minn.—Neighborhood patronage.

**Bringing Up Father** (Christie), with a special cast.—Presented here the other night. Was not what we expected, and failed to please either the grown-ups or the kids. We cannot recommend it.—George B. Elam, Princess theatre, Winnsboro, La.

**DEAD MEN TELL NO TALES**

# With the Procession in Los Angeles

*By Harry Hammond Beall*

Maurice Meyers, former New York representative for Sol Lesser, has arrived on the coast. Mr. Meyers will collaborate with Dick Spier on the exploitation of the Kinema theatre, the biggest of the Los Angeles theatres owned by the Lesser-Gore combination.

* * *

Sunset Inn at Santa Monica has become the center of the night life of the photoplayer colony. Every Thursday night some film player is host. So far Roscoe Arbuckle and Viola Dana have been on the official reception committees.

* * *

C. L. Theuerkauf, general manager of the Los Angeles Universal-Jewel exchange, has returned from a flying trip to San Francisco.

* * *

H. P. Caulfield, who was associated with Sol Lesser in the making of Annette Kellerman's "What Women Love," has taken over the business affairs of Max Linder. He will leave soon for New York to arrange for the distribution of "Seven Years Bad Luck," Linder's first American made five-reel comedy.

* * *

Guy Price, motion picture editor of the *Evening Herald,* is planning to take his vacation at an early date. Herb Krouch will be the objective point of the Angeleno press agent's attacks during his absence.

* * *

Marcel de Sano, who came to America from France on a diplomatic mission, has been signed by Universal to direct Carmel Myers in "The Orchid." Marcel de Sano has had co-directorial experience with Rex Ingram, Herbert Blache and Winchell Smith.

* * *

Grauman's theatre is showing the Thomas H. Ince special, "A Trip Through the World's Greatest Motion Picture Studios." The feature is unlike anything ever before done and shows the making of motion pictures from the script to the screen. It will be shown in the leading theatres in America and in Europe.

* * *

A special presentation of Marshall Neilan's "Go and Get It" is to be given to the officers and men of the naval submarine base at San Pedro, Los Angeles harbor. The story deals with the experiences of a cub reporter in handling a big news scoop and shows him using a naval sea-plane.

* * *

Victor Eubank, photoplaywright, has arrived in Los Angeles from New York.

* * *

Elmer Harris is back at his desk at Lasky's after a three months' tour of the East. He dashed off one scenario while at his summer home at Fortune Bridge, Prince Edward's Island.

* * *

Mary Miles Minter is spending her vacation at Lake Tahoe. She writes to her friends at the Realart studio that she is riding, swimming, golfing and tennising.

* * *

The entire second floor of the Knickerbocker building on Olive street has been acquired by Gore Brothers and Sol Lesser for the contemplated stage improvements of their Kinema theatre. The space is to be devoted to dressing rooms, rest rooms, projection rooms and general executive offices. The theatre will be closed while the alterations are made. The reopening will probably feature Charles Ray in "Forty-five Minutes from Broadway"

* * *

Edward McWade is on location at Antioch, California, basking in 100 degrees Fahrenheit in support of Sessue Hayakawa, who doesn't seem to mind the heat waves. Margaret Wade is enjoying a brief rest after finishing a supporting role in the cast of Wanda Hawley's third Realart production.

* * *

Tod Sloan, world-famous jockey, has been signed by Benjamin B. Hampton to play the jockey character in "The Killer," Stewart Edward White's novel, which is soon to be filmed.

* * *

Metro's mail is being flooded with a new type of fan letter. Hundreds of picture goers have written to Rex Ingram suggesting the proper method for filming "The Four Horsemen of the Apocalypse."

* * *

May Allison has announced the organization of the Bobbed Hair Club at the Metro studios. The chief requisite for membership is that the hair be cut to a maximum of eight inches in length. The charter members are Miss Allison, Viola Dana and Madame Nazimova.

* * *

Another bathing beauty has deserted the swimming tank for the more promising field of dramatic roles. Virginia Warwick, a former Sennett beauty, has been selected by Rex Ingram for the part of Chichi, the little Spanish girl in "The Four Horsemen of the Apocalypse."

* * *

H. J. Reynolds, president of the Renco Film Company, has signed Lloyd Ingraham to direct his first West coast screen venture, which will be an all-star production of Myrtle Reed's novel, "Lavender and Old Lace." Production will start at the Mayer studio on August 23.

* * *

C. O. D. Blanchfield, manager of the Coast Film Brokerage Company of Los Angeles, leaves this week for New York, where he will conclude several important film deals.

* * *

Two Los Angeles police detective-sergeants were detailed to Universal City when Tod Browning filmed a robbery scene for "Outside the Law," the picture in which Priscilla Dean is starring with Wheeler Oakman playing opposite. The officers were sent to guard a fortune in gems borrowed from a Los Angeles jewelry store for a scene where the principals make a rich haul in robbing the home of a banker.

## BLANCHE SWEET HAS "TOWSER" FOR SUPPORT IN THIS PATHE PICTURE

Two interesting glimpses from "Help Wanted: Male," which will go to exhibitors September 26.

HE HASN'T SEEN THE CHECK, YET

A dinner on the Pennsylvania Hotel roof, New York, is one of the scenes in "Meet Betty's Husband," a new Muriel Ostriche comedy to be distributed by Arrow. In the background can be seen, (left to right), the Chandler building, home of Arrow, the Times and the Busch Terminal.

# SEES LUCK AS FACTOR IN FILMS

## William Faversham Declares Fortune Smiled Upon Him In Making of His First Two Productions for Selznick Enterprises by Providing Stories of Unusual Merit

"WHEN a player is launched on a screen career under the circumstances that have attended my first and second pictures for Selznick Pictures Corporation, I venture that he may be pardoned for declaring his belief in the element of luck."

Such was William Faversham's observation a few days ago when asked for his opinion of his forthcoming and second Selznick starring vehicle, "The Sin That Was His."

### Obtain Packard Story

"Naturally I am very gratified at the reception accorded my first Selznick picture, 'The Man Who Lost Himself,'" said Mr. Faversham. "Because it achieved such marked success I was deeply concerned about my second photoplay. Finding the right story—a good story—was the paramount problem. It was when a search was under way for a scenario that would conform to the requirements we had set for our second picture that Myron Selznick was able to bring to a successful conclusion his negotiations for the screen rights to 'The Sin That Was His.'

"So many producers were bidding for the photoplay rights to Mr. Packard's story that Mr. Selznick despaired of acquiring them. It was not a question of money. Mr. Packard had cherished certain ideas about the filming of the story and when we got together and Mr. Selznick explained his plans, suggesting the story's use as my second starring vehicle under my contract with his company, and explained that Hobart Henley would be placed in charge of the direction, all minor difficulties were swept aside and the filming got under way immediately.

### Considers Self Lucky

"I suppose it is beside the point for me to say that I believed in 'The Man Who Lost Himself' from the moment I read the story. I considered myself lucky in obtaining the rights to the novel and although there were those who frowned on the idea of a light comedy, my opinion was verified. It was luck, too, that Mr. Selznick was able to sign a contract with Mr. Packard covering the screen rights to 'The Sin That Was His' just at the moment when our efforts to find a story had led us up to a blank wall.

"I know what L. J. Selznick, Myron Selznick, Mr. Henley and Mr. Packard have said about the picture made from 'The Sin That Was His' and I am convinced that their individual opinions are absolutely right. It is a great picture. It was bound to be a great picture, for Mr. Packard's story possessed all of the elements of drama."

Supporting Mr. Faversham in "The Sin That Was His" are Pedro de Cordoba, Lucy Cotton, Lule Warrenton, Bobby Agnew, Miriam Battista, Bobbie Connelly, Lou O'Connor, Frank Evans and George Stevens.

**DEAD MEN TELL NO TALES**

## Announce the Dates and Names of Productions to Feature Paramount Week

With eight feature productions listed on the Paramount publication schedule for September, first run houses participating in National Paramount Week, September 5-11, will not lack pictures expected to answer the demands of their patrons, it is said.

Pictures scheduled for publication on September 5 are the George Fitzmaurice production, "The Right to Love," and the Thomas H. Ince play, "The Village Sleuth," starring Charles Ray. September 12 brings to the screen Elsie Ferguson in "Lady Rose's Daughter," a picturization of Mrs. Humphrey Ward's famous novel, and Wallace Reid in "What's Your Hurry?" This is another of Byron Morgan's *Saturday Evening Post* series of automobile stories which Reid has been popularizing via the screen during the past year. "Humoresque," Cosmopolitan's production of Fannie Hurst's classic of New York's Ghetto, is scheduled for general distribution on the 19th. The dramatic charm of Sir James M. Barrie is again brought to the screen in "Half an Hour," also issued on the 19th. Dorothy Dalton is the star of this picture. Thomas Meighan, in "Civilian Clothes," a Hugh Ford production, is scheduled for September 26. It is a screen version of Thompson Buchanan's stage play which Oliver Morosco produced. The other publication of the 26th is Dorothy Gish in the comedy-drama, "Little Miss Rebellion."

The month's schedule also includes four two reel comedies, two Mack Sennetts, one Carter De Haven and one "Fatty" Arbuckle, besides the usual Paramount-Burton Holmes travel pictures and Paramount Magazines, of one reel each.

## Ship Allan Dwan Feature From Coast to New York

The negative of Allan Dwan's last production, under his contract with Mayflower Photoplay Corporation, "The Sin of Martha Queed," has been shipped from the West Coast Mayflower studios to the New York office of the corporation.

The picture is scheduled for publication in the late Autumn. It will be distributed through First National Exhibitors' Circuit. Mary Thurman, who is featured in the production, does the best work of her dramatic career as the little mountain school teacher, the producers claim.

## Couple David Powell and Monte Blue in New Play

David Powell, now under contract to Famous Players-Lasky Corporation, will be one of the featured players in the Charles Maigne production for Paramount, "The Kentuckians," by John Fox, Jr. Monte Blue is featured in the production. The coupling of the names of the two actors in one production makes Maigne's promise of a superior all-star cast appear to be attaining realism, it is said.

## South Has "Mary's Attic"

Southern Enterprises, Inc., has booked "Up in Mary's Attic," the comedy-drama being distributed by Fine Arts Pictures, Inc., through independent exchanges, for its entire circuit of first run houses, according to Criterion Film Service, of Dallas, Tex., who are handling the picture in that territory.

HENRY GINSBERG
Educational Film executive, who is to open branch offices in New Orleans, Dallas and two other cities.

# Educational to Open Four New Branches

## Ginsberg Leaves on Tour of Exchanges—Managers to Meet in Chicago

Following the first convention of eastern district exchange managers in New York City, Henry Ginsberg, manager of the domestic sales department of Educational Film Exchanges, Inc., left this week for a visit to all the offices which were not represented at the New York meeting.

### To Call Meeting in Chicago

After an inspection of the Atlanta office which recently opened, he will visit New Orleans and Dallas and open offices in those cities. Denver and Salt Lake City are the only other territories that have not been opened, and offices in both cities will be opened by Mr. Ginsberg on his present trip.

According to a statement from Educational's home office, the convention of eastern managers proved so successful that it was determined not only to hold such conferences frequently, but that the entire selling force will be gathered together, probably in Chicago, just as soon as the various managers are able to spare the time from their present intensive selling campaigns.

### Hammons Addresses Managers

At the New York meeting the Boston, New Haven, Buffalo, New York, Pittsburgh, Philadelphia, Washington, Cleveland, Cincinnati and Louisville offices were represented. It is said that this meeting was unique among all film gatherings, since E. W. Hammons, president of Educational Film Exchanges, Inc., opened the proceedings by outlining the financial position of the company and pointing out that the interests which had invested in Educational had done so because they felt sure of the soundness of its plans, approved its past record and had made a careful examination into the personnel. Mr. Hammons spoke frankly of the important plans for the immediate future, and though he told of the big things ahead, he declared that the company's policy was to follow sound business lines.

# Browning's "Light Woman" Issued Middle of September by American

## Claire Du Brey, Charles Clary, Helen Jerome Eddy, Hallam Cooley, Guy Milham, Nancy Chase and Frances Raymond Are in Cast

American Film Company announces that the screen adaptation of Robert Browning's "A Light Woman" will be published the middle of September.

An all-star cast comprised of Charles Clary, Claire Du Brey, Helen Jerome Eddy, Hallam Cooley, Guy Milham, Nancy Chase and Frances Raymond depicts the characters in this production, which American officials contend will be "a sure-fire hit."

Following a preview of the picture, S. S. Hutchinson, president, who is now in Europe, critics and advertising and publicity men, were of the unanimous opinion, it is said, that this special is without a weak spot anywhere.

### Plot Is Convincing

Those who have seen the production declare that a strong and convincing plot moves rapidly toward its denouement, into which enters what is said to be a unique element. It is seldom, it is pointed out, when tension or mystery are well developed in a strong drama, that the unfolding is actually humorous. This has been accomplished in "A Light Woman," it is said.

Through the machinations of a fair siren who is unparalleled in her line, a father and son are involved, the son who is affianced to a beautiful girl adorably in love with him, and the father the faithful husband of a devoted helpmeet. Not the usual crude and flashy vamp with her overworked blandishments, but a siren literally true to the name, is Jeanne Du Pre (Claire Du Brey).

### Wears Fine Gowns

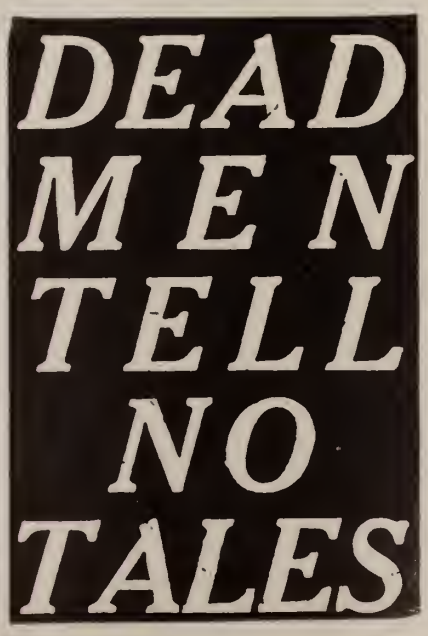
The gowns worn by Miss Du Brey will rejoice the hearts of the women fans, it is said—those who look to the screen for "the latest thing from Paris." Miss Du Brey is at least six months ahead of the styles, it is declared.

Charles Clary, who has been playing villain roles for several years, has in this picture a big opportunity to display his genius as the male lead, and he has made the most of it, it is said. Miss Eddy makes a very charming ingenue. Hallam Cooley is a convincing actor in the part of the weak youth who is hoodwinked by the siren.

Guy Milham, who recently deserted the stage for the screen, and Nancy Chase, a young actress rapidly coming into prominence through her personal charm and virile acting, complete a pleasing cast.

### Settings Are Artistic

The settings of this special are said to be elaborate and artistic. Several different interiors and a few beautiful scenes in the open give a pleasing variety to the scenes. As George L. Cox had a hand in writing the scenario as well as personally directing the drama, much credit is due him for the excellence of the production.




## "The Golden Trail" Is Sold For New England

"The Golden Trail," Arrow's feature fall publication, has been sold in the New England territory to Samuel Grand, manager of the Arrow Film Corporation of New England. Mr. Grand, upon viewing the picture, is quoted as saying, that he believed it to be one of the biggest pictures ever offered to the independent buyer and predicted a large booking in the New England territory. He announced that the production would open for at least two weeks in one of the down town theatres of Boston early in September.

## Dial Completes Picture Starring Tina Modotti

Dial Film Company's picture, "The Tiger's Coat," which is to be published by W. W. Hodkinson Corporation in November, is finished, and it is claimed that it is in every respect an extraordinary production.

It is marked throughout by a number of remarkable scenic effects and the interpretation of the story is in the hands of a capable cast of artists in which Tina Modotti, Italian artiste, is featured. Roy Clements directed.

## Woodland Plaza House Sold to Manager Levy

CINCINNATI, O.—The Woodland Plaza, a 940-seat suburban house here, was sold recently by Woodland Plaza Amusement Company to Henry Levy, owner of the Park, Liberty and Columbia houses. The consideration is reported to be $65,000.

## New Company in Columbus

COLUMBUS, O.—Ohio Comedy Film Company was incorporated here recently for $25,000, following the formation of the company and production of its first film. Five films have been contracted for and will be produced in Ohio. Eugene Kibele is business manager and other incorporators are Attorney L. A. Alcott, Stephen Duros, G. Marcopolus, G. Zaglenes and F. Westinghouse.

# Expect "Iris" to Rank With the Best

*Pauline Frederick's Initial Production Under Banner of Robertson-Cole Is Nearing Completion—Is Said to Fulfill Every Requirement that Was Demanded by Producers*

"IRIS," the Sir Arthur Wing Pinero play, the screen adaptation of which is nearing completion at Robertson-Cole's West Coast studios, will rank with the best offerings of the season in the opinion of its producers.

The picture is the first starring vehicle for Pauline Frederick under her contract with Robertson-Cole which calls for four specials a year. It is reported to fulfill every requirement demanded by its producers.

Showings of the footage already taken display the fact, it is declared, that Miss Frederick has captured for the screen all of the fine shadings of emotions demanded by her difficult part.

* * *

Aside from Miss Frederick's capital interpretation of the luxury-loving heroine of "Iris," who learns the real meaning of love, the picture is reported to be a box office attraction of merit because of the elaborate settings and scenic effects, as well as the superior order of the acting and the dramatic interest of the story.

In unfolding the story and to enhance the dramatic value of the theme, Pinero chose to place his character amid the beauties of nature in England, the frivolities of Monte Carlo, the squalid environments of London's slum districts, the refreshing appeal of the Swiss Alps, and the fear impelling vastness of the South African veldt.

The producers, realizing the possibilities of the scenic effects, declare that no stone has been left unturned to make the story as vivid and as realistic as possible by including in the photoplay every detail which Pinero thought essential to the effectiveness of his story.

* * *

Three of the sets specially constructed for "Iris" have called forth the admiration of everyone who has seen them, and will prove an important factor in coaxing dollars into the coffers of exhibitors who book the picture.

The most magnificent in point of beauty is that which shows an Italian villa in the heart of the Alps, it is said. Director Henry Otto, finding that a villa of the sort described in the Pinero script was unobtainable, proceeded to have one built according to the description.

The finished product is said to be very artistic. Presumably overlooking Lake Geneva, it is modeled after the many beautiful villas to be found in that locality. It is of the purest Italian architecture with quaint Romanesque arches, and a flag-stoned patio which leads into a sunken garden almost fairy-like in its cool green verdure and profusion of marble statuary. The interiors of the villa are as beautiful as the exterior, with every detail as perfect as art and research could make them.

* * *

Another huge set of extraordinary beauty is an English baronial estate done in the Elizabethan style so popular with American millionaires seeking country places abroad or imitations of English country homes in America. The interiors are exquisitely modeled after a well-known British castle.

The entire production is receiving the utmost care and attention to detail, it is declared, because the picture is confidently looked forward to as Miss Frederick's outstanding achievement.

**OLIVE THOMAS**
**The Selznick star in a scene from her latest production, "Darling Mine."**

## Gets Site in Great Falls

GREAT FALLS, MONT.—One of the largest theatres in the state of Montana will be constructed at Third street and Central avenue, northeast, by Lease & Leighland. The house has been leased by C. S. Jensen and J. von Herberg of Seattle, prominent Northwest theatre men. The lease is for a period of twenty years and the building will be ready, it is expected, next May. It will cost $250,000 and will seat 1,750 people.

## Complete Metro Cast for Mrs. Humphrey Ward Tale

Frank Elliott, veteran player of the stage and screen, has been engaged by Metro to play a supporting role with May Allison in her new starring production, "The Marriage of William Ashe," to be filmed in Hollywood. Edward Sloman is the director.

Elliott will have the part of Geoffrey Cliffe in the story written by Mrs. Humphrey Ward, dramatized for the stage by Margaret Mayo and adapted for the screen by Ruth Ann Baldwin. With his engagement, the cast for the feature is completed. Wyndham Standing will be Miss Allison's leading man, while Robert Boulder, Lydia Titus and Clarissa Selwynne will have important roles.

DEAD MEN TELL NO TALES

# *Bedding Declares Independent Units Are Big Needs in Producing Pictures*

*The merits of independent producing units, which have formed a favorite topic of discussion throughout the industry, have attracted the attention of Thomas Bedding, well known publicity man, who recently left Photo Products Export Company.*

*Bedding agrees with Marshall Neilan, J. D. Williams, and many others who have expressed themselves on the subject that independent producing units are the great need of the industry. He expresses himself as follows:*

"Picture making, if not an art, at least is a different sort of thing from pressing clothes, or selling them, or making them. The latter are manufacturing processes; the former is a mental one. Few of the people responsible for the program of pictures now cluttering the market and keeping motion picture theatres empty know anything about pictures. They hire authors, directors, stars—just the same way as they hire sweatshop help, and they treat them as hirelings and the latter behave as such.

"Everything about these program pictures is mechanical. The director is under surveillance (he is supervised); he works to a time clock; so does the author, the continuity writer, the cast, the camera man, the studio staff. Everything is plotted out before hand—precisely, mechanically, mathematically—and the result on the screen justifies the method—in nine cases out of ten, nay, ninety out of a hundred, it is wooden; it is Marionettic; it is 'canned drama'—conventional, artificial, formularistic. The stories are commonplace, stilted, old, soulless, unemotional, trite.

"Why? Simply because the heads of these program companies are 'business' people and not picture people.

"There's the explanation. Now, what is the remedy?

"Obviously that of independence, as recently demonstrated by Mr. Neilan and other producers whose pictures are pleasing the public and making money."

# THE GUMPS

## — ANDY and MIN —

WILL
ENHANCE
THE
VALUE
OF
YOUR

# THEATRE

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ILLINOIS AND INDIANA

**CELEBRATED PLAYERS FILM CORP.** 207 So. Wabash Ave. CHICAGO

Federated Film Exchanges of America Inc.

FEBA

# SCREEN SNAPSHOTS

## REEL DE LUXE

ISSUE No. 7

Norma TALMADGE Constance
Party sails on Imperator for Europe

ENID BENNETT

FRED NIBLO

SHELDON LEWIS
The art of Making up

LOCKLEAR
Acting above the clouds

KATE BRUCE LOUISE GLAUM

A VACATION COMEDY
featuring
Carter De Haven - George Beban
Ben Turpin
Charles Murray Mildred H. Chaplin
Bobby Vernon

OPPORTUNITIES
in the movies

ILLINOIS AND INDIANA

**CELEBRATED PLAYERS FILM CORP.** 207 So. Wabash Ave. CHICAGO

Federated Film Exchanges of America Inc
FFEA

# "A CHILD FOR SALE"

*THE MASTER PICTURE OF THE SEASON*

# "A CHILD FOR SALE"

*IVAN ABRAMSON'S GREATEST EFFORT*

# "A CHILD FOR SALE"

*BOBBY CONNELLY IN HIS BEST ROLE*

# "A CHILD FOR SALE"

*CREIGHTON HALE LAUDED BY ALL CRITICS*

# "A CHILD FOR SALE"

*CAST OF ALL-STAR SCREEN ARTISTS*

# "A CHILD FOR SALE"

*AN UP-TO-THE-MINUTE SUPER FEATURE*

# "A CHILD FOR SALE"

*HAS UNEQUALED BOX-OFFICE DRAWING POWER*

# "A CHILD FOR SALE"

*ADVERTISING POSSIBILITIES UNLIMITED*

# "A CHILD FOR SALE"

*WILL JAM YOUR THEATRE AT ADVANCED PRICE*

# "A CHILD FOR SALE"

*BOOK IT—BILL IT AND CASH IN ON IT*

# "A CHILD FOR SALE"

*WILL BREAK ALL RECORDS*

ILLINOIS AND INDIANA

**CELEBRATED PLAYERS FILM CORP.** 207 So. Wabash Ave. CHICAGO

Federated Film Exchanges of America, Inc.

FFEA

# Novel Exploitation Stunt Creates Interest in Celebrated Production

## Hundreds of Letters Received to "Child for Sale" Advertisement Inserted in Twenty Daily Newspapers by M. J. Mintz

An example of ingenious exploitation, which smacked of the sensational and which showed to a good advantage the possibilities in indirect advertising, was a feature of the introduction to the public of "A Child for Sale," which is being distributed in the Illinois and Indiana territory by Celebrated Players Film Corporation, Chicago.

The stunt was the work of M. J. Mintz of Celebrated and resulted in the "grabbing off" of free space in the Chicago dailies and in the papers published in surrounding communities.

A blind advertisement was inserted by Mr. Mintz in the personal columns of twenty newspapers. It read as follows:

"A child for sale—Beautiful girl, 4 years of age; blue eyes and auburn hair; excellent health; charming disposition; legitimate parentage; high cost of living reason for selling."

Immediately after insertion of the "ad" hundreds of replies were received from persons all over the country. In addition to arousing the curiosity of many persons, it prompted civic societies and the like to investigate the matter. In one Chicago suburb the services of the police were sought.

To each inquiry received a reply, revealing the purpose of the advertisement, was dispatched. The direct result of the exploitation scheme was the good attendance at the initial showing of the picture in Chicago at the La Salle theatre.

Undoubtedly the scheme will have a far-reaching effect because of the wide circulation of the Chicago newspapers and the others in which the personal was printed.

Another feature of this particular case is the co-operation given by an independent exchange to the exhibitors in the territory in which it sells its product. While this is not the first instance in which a state right buyer has been active in aiding the exhibitor, it is one of the outstanding cases.

## "Looks Good to Us"

Col. Wm. N. Selig, Louis B. Mayer and John M. Stahl examining a "take" for "Sowing the Wind," Anita Stewart's latest production, being cut by Mr. Stahl.

## Promise Comedies Up To Better Standard

The theatre manager after comedies minus chase and slapstick, such as will draw the better class of the fun loving public to his theatre, may look forward with interest to the new series of comedies and satires to be produced by Artola Productions, Inc., a new Massachusetts corporation having headquarters in Boston under the general management of Alfred A. Lionais.

Artola Productions will annually produce twenty-six one reel comedies featuring a male star, with whom a five-year contract has been made, and opposite him will play Muriel Wainwright, supported by a full baker's dozen of New England beauties, and comedians tall, short, thin and fat. The tentative titles of the first two-reel comedies are "Honeydo" and "Hats."

## Jimmy Aubrey to be Seen In Role of Modern Jonah

Jimmy Aubrey's next special comedy will be, it is claimed by Vitagraph, his most pretentious offering. An elaborate program of production will be followed with Aubrey by Albert E. Smith, president of Vitagraph, and this two-reel comedy offering, as yet without a title, is to be an example of the new schedule.

Two trips to Catalina island have been made by Director Jess Robbins, the comedian, and his supporting players. From there the company moved to San Pedro, Cal., in Los Angeles harbor, where larger boats could be obtained for the big scenes. Jimmy has accomplished the stunt of being swallowed by a massive wooden whale, and a fast ride on the back of the speeding whale forms one of the incidents.

## Woods Writes An Original Story for Fatty Arbuckle

Walter Woods of the West Coast scenario staff of Famous Players-Lasky has written an original story which will be used as a starring vehicle for Roscoe Arbuckle, according to Frank E. Woods, supervising director.

Woods has written the continuity for all of Arbuckle's pictures since he gave up making two-reelers and confined his efforts to making comedy features for Paramount. These pictures are "The Roundup," "The Life of the Party," "The Traveling Salesman" and "Brewster's Millions."

## His Stunt Goes Big

M. J. MINTZ
Of Celebrated Players Film Corporation conducts ingenious exploitation on "A Child for Sale."

# Novelist Starred in Story She Wrote

## Breunner, Persons and Rock May Revive AB Trademark, It Is Rumored

As a result of reports concerning the alleged mysterious producing activities said to have been inaugurated at Biograph Company's studio in New York, and because certain announcements have appeared in print in connection therewith, the following statement is issued by Allen Rock, associated with Bruenner & Persons in their current producing activities.

"The rumor about the revival of the AB Trademark was started by an actor that we employed during the filming of the production now in work, who sent a notice to the press, falsely labelling himself the 'featured player' and, in order to 'get his yarn across,' included in the notice the mention about the AB," Mr. Rock's statement explains. As to whether or not the rumor is correct, he does not say, but does add that "both Mr. Bruenner and Mr. Persons will shortly make known their intentions."

It is known that for the past several months Bruenner, Persons and Rock have been sponsoring the filming of what has been called an elaborately staged spectacle introducing as a new screen star De Sacia Mooers, who has been dubbed "The most gifted girl on the globe." Miss Mooers is the authoress of the novel "The Blonde Vampire" which, it is stated, is an absorbing word picture of Miss Mooers' colorful and eventful career as the courted heiress of the wealth of the famous Yellow Aster Gold Mine. The production in question, which is now nearing completion at the Biograph studio, is a picturization of Miss Mooers' novel.

# CHICAGO TRADE EVENTS

*Reported by "Mac"*

When HARRY WEISS, president of the Superior Screen Service, alighted from the "Century" last week, 'tis said, a crowd of "Uncle Sam's shrewdest" trailed him from the depot to the Film Exchange building. That old grip was doing its best to burst open. Nothin' doing for Uncle Sam, but when the Illinois and Indiana exhibitors got a slant at the gobs of good ones Harry brought back, there is sure to be a riot call sent in to keep 'em from wrecking the S. S. S. executive suite. Aw, we don't want to—let Harry tell you.

* * *

EDDIE HERZ, of the Interstate Film exchange, was held over at Gilman, Ill., on his last trip through the territory, and was a guest at the Corn Belt Hotel, Gilman's famous hostelry. Upon inquiry for accommodations, he was informed they were very sorry they had nothing but a double room, and conditions due to the high cost of living caused them to require a charge of $1.50 for the day. Ed gave it the once over and found its resemblance much similar to the Hotel La Salle's Blue Fountain room, that is for size, we mean. Opening up the cash reserve and tendering the 200-pound bell-hop a brand new five-dollar bill, he was informed, "Inasmuch as yer a'goin' to pay cash, guess we can shade the price from $1.50 to $1.25." So watch your step, boys; make it cash at all times down that way.

* * *

Looks to us like PAUL G. SMITH, erstwhile film publicity expert, is making good with a flying start in his newly chosen field. Understand that Wellington Cross is to give the stroller members of the Lambs club an opportunity to view an early offering from this youngster's prolific pen some time during the coming October. Our best, Paul; c'mon, heave us the name of your sketch.

* * *

Looking over the South Wabash avenue film register of last week, the pages tell us the following were city visitors: John Neis, Star theatre, Ohio, Ill.; E. L. McDermott, Ark and Grand theatres, Logansport, Ind.; A. R. Nelson, Star and Paramount theatres, Kokomo, Ind.; B. A. Wormald and the Mrs. Marquette theatre, La Salle, Ill.; G. H. Meyers, Park theatre, Champaign, Ill.; and the always smiling and ever popular "Daddy" Hines, Auditorium theatre, South Bend, Ind.

* * *

That's bound to be a regular get-together party that HARRY WEISS is giving by invitation to over 200 exhibitor friends of his. The boys are to motor to Weiss Isle (c. p. of the U. S. A.) to be the guests of this popular exchangeman for a two-day picnic. Bring along the fishing tackle, swimming suits and, ahem—you know what we mean. Wish we were a-'goin'. Must be great to be rich and own a movie theayter.

* * *

One of the best little chaps that ever sat in an executive chair has just made up his mind and bought a ticket for Dallas, Texas, forsaking our big lakeside city, to manage First National's territory of the Lone Star state. Chi's tears become Texas' smiles, hot dawg!! Go to it, Floyd, our best for you and yours in your new home.

* * *

Another compliment is to be extended to Chicago's livest independent exchange, the

## The Infant Industry

**IRVING MACK**
**And Irving Mack, Jr., Taking the Air Far from the Maddening Loop, Where "Irv" Daily Runs Down the Elusive Dollar and Salts It Away for the Well-Known Rainy Day.**

Celebrated Players Film Corporation, on the marvelous condition of all their films. In fact, ABE TEITEL, solely responsible for their proper conservation, was overheard telling a friend of his that J. L. Friedman, president and directing genius of this exchange, insists that every inch of film be properly conserved before it is permitted to be shipped.

* * *

The exhibitors will sure be busy slipping the welcome stuff to M. WHITMOYER, former Pathe representative, when he dashes before them with those money-getters that the Associated Producers, Inc., are now offering. Their first offering, "Homespun Folks," directed by John Griffith Wray, featuring Lloyd Young, was given a special showing for Sid Goldman and his sales organization last week, and, judging by the smiles of all as they left the screening, Thos. H. Ince has put over another BIG ONE. Should have no trouble to roll up an enviable record for set-ins on this feature, for it has it ALL—pathos, thrills and humor—as only the subtle artistry of this master mind of the cinema knows.

* * *

In the face of the blare coming from Mayor William Hale Thompson's big horn, announcing that Chicago is the world's greatest summer resort, film men continue to emigrate to parts known and unknown. When FRED C. AIKEN left the manager's desk at Vitagraph last week, he stated that he was going somewhere in the state of Michigan. No S. O. S. has been received thus far by C. R. LINDAU, assistant, so apparently Manager Aiken's car must be hitting on all six and it must be surmised that the tires are making good their guarantee.

* * *

Exchange managers display very astute judgment, it is true. In the case of CLYDE ECKHARDT, he has invaded the exhibitorial field for an addition to his sales staff. Meet Joseph Alman, former manager of the Globe theatre, Monticello.

* * *

Is there any reason why JACK GRAUMAN, in charge of affairs at Metro, shouldn't carry a smile around with him? He points with pride to the following contracts just negotiated: H. C. Moir theatres, Ascher Bros. circuit and Lubliner & Trinz chain. The entire year's program is covered in the deals.

* * *

W. L. Hill, who invites you to trade showings and publicizes First National attractions, has created for himself a new job. He has placed a large scoreboard along one wall of the exchange. On this he chalks up daily the late sub-franchise sales and the theatres acquiring them. Present score—well, just drop up to First National and see for yourself.

* * *

"Ted" Lewis has a rival. PAUL GERARD SMITH is learning to play the saxyphone. They say flats are for rent cheap on the north side in the neighborhood where Paul lives. He practices at night and is going to vote for daylight saving at the next election.

* * *

Miss FLORENCE ENK postcards the EXHIBITORS HERALD staff both from New York and Philadelphia. That's going from bad to worse, Flo. We know what Philadelphia is "of a Sunday." You can't buy one per cent buttermilk in that town.

* * *

FRED STERLING, the partner of CHARLES LAMB, of the Palm theatre, Rockford, Ill., is out for lieutenant-governor. Needless to say, he has the support of the film men of the state.

* * *

W. D. BURFORD returned to Chicago on August 24, after closing a $96,000 deal for the Riviera theatre, in La Crosse, Wis., for the La Crosse Theatres Company, of which he is a fourth owner.

* * *

If you watch your opportunity, you might be smoking a cigar gratis one of these days. They're having another contest over at Pathe, this time in the news division. OSCAR FLORINE at present is setting the pace, but you had better play close to JIMMY GILLICK, "CHICK" KEPPLER, REX SALKIN, TOM NORMAN, T. MEYERS and RICKOR, for Oscar might stumble before the final stretch.

* * *

DAVE DUBIN, known as Celebrated's celebrated salesman, formerly was quite adept with the—the—that is, to be real frank, he—he was quite a boy for "taking chances." Then he "swore off." But Dave left the office the other day, and, to his disgust, surprise and chagrin, he found that someone had had the nerve to make

away with his car. If there is anything Dave abhors, it is relying on Chicago's transportation system, so it seems more than probable that he will break his pledge and "take another chance," hoping thereby to enlarge the contents of the coffers of the automobile industry.

* * *

Of course, exploitation is used for the purpose of creating a desire to see a picture and to make it possible to put out the S. R. O. sign, but ask WILLIAM S. BARBEE, proprietor of Barbee's Loop theatre, what he thinks of the methods used by the P. A. A few thousand postcards were dispatched to automobile owners advertising a picture playing at the house. The cards were signed "Mae." Mr. Barbee arrived at his theatre the other day, only to be confronted by a woman who wasn't in any too congenial a mood. She informed the exhibitor that friend husband had looked interestedly toward pastures afar and she wanted to be sure of the source of the "Mae" postcard before manipulating the rolling pin. Friend husband can feel lucky that Mr. Barbee's explanation dispelled any doubts in friend wife's mind.

* * *

When two branch managers from the same company get together, a regular contest prevails, each trying to outdo the other in telling of the big contracts signed. Witness the meeting of W. C. BARNES, Detroit manager of Fox Film Corporation, with CLYDE ECKHARDT, Chicago chief, at the Windy City branch last week.

* * *

FRANK J. FLAHERTY is back at Unity. F. J. was absent from the city only long enough to let the film men at Milwaukee see that the Chicago climate has the ingredients in it to keep a man healthy, wealthy and wise.

* * *

It is customary always to turn over a leaf and start the new year right. According to the Selznick staff, which is concentrating on the new season's output, this will be a record year for each member of the staff got off on his right foot. If you don't believe it, just ask AL GALLAS, JULIUS ALCOCK, E. S. BARNOUR, W. S. ALTLAND, J. S. POSNER, W. W. KRUEGER or LEE WOODYATT.

* * *

The Chicago Reelcraft office seems to have the fishermen. No sooner does "DANDY OLD" REESE return (and it was a disappointing return, for not a soul was able to smack his lips over a meal of good fries) than his manager, CARL HARTHILL, seeks a watery spot in Wisconsin and throws in his line. The book says that the fisherman at least must produce a picture to substantiate the stories of big catches—although a little material proof would be more welcome.

* * *

Here is a little dope on the strategy that must be displayed in order to have your name register high on the sales sheet. H. R. PHILLIPS is somewhat of a strategist, it seems. Before he can induce F. J. LEWIS, of the Toulane theatre, to sign a Robertson-Cole contract it is necessary to get said exhibitor out on the street. Funny piece of business, isn't it?

* * *

I. MAYNARD SCHWARTZ, Educational manager, should effect a tie-up with Smith Brothers or Bunte. Maynard has one of those summer colds that a person can do very well without. He has joined the afflicted brigade which goes to the office every morning with a dozen or so clean handkerchiefs and returns home at night with a feeling that he should have taken more.

* * *

They are making TOM NORMAN feel at home up at Pathe. Tom is another exhibitor who has deserted that field for the selling end of the game. He should be a great help to the exhibitors on his beat by conveying some of his exploitation ideas to every one that signs a contract. The Rex, at Racine, formerly was his headquarters.

* * *

Manager WALLERSTEIN, of the Starland theatre, Michigan City, brought some sketches along with him on his recent trip to Chicago. He was showing the men at First National how he was converting the front of his house into a First National trade mark.

* * *

The Gem theatre, at 18th street, near Ashland avenue, has fully recovered from the shaking up received recently when a street car left the rails and crashed into it. VIVIAN JANSEN, manager, states that a sign will be erected announcing "no rowdyism tolerated in or near the entrance to this theatre."

* * *

Persons who think that a P. A.'s job is a "snap," so to speak, should consult HARRY S. LORCH, at the Goldwyn exchange. No sooner does Harry work himself up to a high pitch of enthusiasm on one picture than along comes an announcement from the home office stating that a new production will be published on such and such a date, and Harry begins to analyze. Now he is creating copy on "Madame X."

* * *

The roosters again are crowing over at Pathe. W. A. ASCHMANN, manager, has the painters busy giving the front of the building the appearance of an art gallery. Any chicken fancier passing the exchange will look with envy at the big roosters adorning the windows.

* * *

HERMAN BEJACH, exhibitor from the Colonial theatre, Rockford, visited the Reelcraft offices last week. Herman said he couldn't be detained long, as he had to get back to the Elks' Club in the home town—his stamping ground—to participate in a few lively games. He forgot to mention the kind of sport, so use your own judgment. There might be an inference in the fact that he was in a great hurry.

* * *

Here's a good one. GEORGE LANDIS, who hails from Indianapolis, is now covering down-state for First National. The cry of the exhibitors in that territory now will be "perhaps he'll land us." He formerly was with Selznick and the World.

* * *

Do you wonder that the staff at Educational is now computing its sales on the basis of 1,000, instead of 100, per cent? The salesmen, WILLIAM ENGLEMAN, WILLIAM STERN and I. R. PARNASS for the state and CLARENCE PHILLIPS and SAM KATZ in Chicago, have been told to go out and knock a few home runs themselves on the one reeler which analyzes the "Babe" Ruth swat, which is internationally known.

* * *

O. R. HANSON, central supervisor for Robertson-Cole in the Chicago territory, was in town last week to confer with the local manager, R. A. LUCAS.

DEAD MEN TELL NO TALES

Manager FISHER, who controls theatres in La Salle and Kewanee, gave CECIL MABERRY, manager for Goldwyn, the news that he is opening a house at Jackson. Both pictures and road shows will be booked. It must have been a prosperous year, Mr. Fisher.

* * *

L. Y. CRUMP, Pathe salesman, has gone on a vacation, with Chicago as his vacation headquarters. L. Y. plans to take a few short motor trips during his leave of absence. There is only one inference to draw after talking with a few film salesmen and that is that the work must be very remunerative. "My car this—" and "My car that—" is common talk these days.

* * *

A. J. NORMAL and WALTER HURLEY, "Pat" Dillon's right hand men at Special Pictures Corporation, announce emphatically that all the company's new stuff "is going over big."

* * *

"HANK" PETERS, formerly with Associated Producers, in Chicago, is now over at Celebrated, talking up the merits of the various publications.

* * *

JOHN SCHOENLEBER, secretary to CLYDE ECKHARDT, manager of Fox, has settled down to another year of labors. John has just returned from Lake Ripley, Wis., where he spent his time in a bathing suit and at the end of a fishing pole.

* * *

OSCAR FLORINE dropped out of sight for a few days this week. The only thing that kept him from the Pathe offices was the distance between Cleveland and Chicago. Business or pleasure? A little of both, he answered.

* * *

An out-of-town visitor on film row this last week was F. G. CORNWALL, managing director of the theatres controlled by the Famous Players-Missouri Corporation. F. G. stopped over in Chicago en route from New York to St. Louis to pay his respects to CECIL MABERRY, manager at Goldwyn, who formerly resided down the river.

* * *

It was quite a week for exhibitors out in the state along film row. For instance, there was JOHN KOLETIS, American, Rock Island; CHARLEY LAMB, Palm, Rockford; CHARLES VOLLMER, Rialto, Jackson; CHAS. J. ALLARDT, Blackstone, Dwight; W. H. CADORET, La Petite, Kankakee; GEORGE GREENOUGH, Grand, Sterling; Manager NELSON, Libert, Libertyville; and E. A. ALGER, Paxton, Gillman and Minonk, Fairbury.

* * *

JOHNNY MEDNIKOW is coming into his own. The time has come, it seems, when they all seek his advice. Take as an example, the postponement of the White-Moran fight at East Chicago a week ago. Johnny, with M. J. MINTZ, and a few other pals from Celebrated and other exchanges, were contemplating attending the match. Then it rained. Still in doubt as to the possibility of holding the contest, Larry Lichternstein, the promoter, 'phoned Johnny. The papers announced that night that White and Moran would fight a week later. As the story goes, Johnny's words carried weight.

* * *

H. A. WASHBURN is making considerable dust down state. He just boarded his "tin Lizzie" for a two-weeks trip in the interest of First National.

* * *

Disappointed again! "CHUB" FLORINE has issued a formal denial that he is to be starred in a feature production. It is up to M. J. MINTZ and associates to find a new prodigy.

# Stratford Theatre, Chicago, Ready For Opening Early in September

## New 3,000 House Declared to be One of the Finest In the World—Two Orchestras Will Furnish Music—Many Novel Features Included

Chicago's new 3,000 seat motion picture palace, the Stratford Theatre, located at 63rd and Halsted streets is practically completed and ready for the opening early in September. The Stratford will be under the personal supervision of W. P. Clement a well known motion picture theatre manager. One of the many features of this new theatre is a 40 piece symphony orchestra under the supervision of Walter Blaufuss, author of "Your Eyes Have Told Me So," "Isle of Golden Dreams" and "Havana."

### To Have Two Orchestras

In addition to the regular 40 piece symphony orchestra which the Stratford will have, there will be a jazz orchestra which will be directed by John Alden, also well known as a composer of popular music and composer of "Le Veeda" which is his latest hit. Rudolph Mangold formerly concert master of the Riviera Theatre and assistant concert master of the Chicago Grand Opera Company under the leadership of the late Cleofontone Campanini will conduct the Stratford's symphony orchestra.

Mildred Fitzpatrick who has been chief organist for Orchestra Hall ever since they put in motion pictures, leaves Orchestra Hall to become chief organist for the Stratford. A $50,000 Möeller organ has been installed in the Stratford which will help out the musical program greatly.

### Typhoon System Installed

The largest and most complete Typhoon Ventilating System has also been installed which will take care of the cooling of the house during the summer months and heating of it during the winter months. A private projection room where all films are viewed before they reach the Stratford screen has also been installed. In this room Mr. Blaufuss will arrange the music scores for the entire show while viewing the show.

Four of the latest type Simplex projection machines have been installed in the operating room which is the largest operating room in Chicago. For the comfort of the operators shower baths have been installed.

### Has Many Features

Everything in the Stratford has been arranged for the comfort of its patrons. The mezzanine foyer which is the largest in the United States, with its comfortable divans and lounge chairs offers a delightful resting place. To the left of the mezzanine foyer is the ladies' boudoir in charge of a competent maid. Telephones, writing materials and everything for the comfort of the feminine patrons can be found here.

The motto of the Stratford will be "nothing is too good for our patrons" and with the ability to get the best obtainable in the line of pictures together with the wonderful musical program which will be presented the Stratford patrons are assured of the utmost in amusement.

A very elaborate program has been arranged for the opening week, plans for which will be announced within the next few days, according to Bernard G. Ziv, director of publicity for the Stratford.

## Zuber Buys in Vincennes

VINCENNES, IND.—W. O. Zuber has purchased the lease and equipment of the Princess theatre, South Chestnut street, from Columbia Amusement Company and is in control of the business. C. E. McConaughy, who has been manager, will go to Indianapolis and engage in the theatre business elsewhere. Zuber controlled a motion picture theatre in Vincennes for a number of years, but disposed of it last spring.

## McCoy in New Orleans

NEW ORLEANS.—Howard W. McCoy of St. Paul, new manager of the Palace theatre, has arrived and assumes official duties at the end of August.

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## New National Feature Shows Scenes in India

In "The Palace of Darkened Windows," a National Picture Theatres production, the locale is East India. The cast includes Claire Anderson, Arthur Edmund Carew, Jay Belasco, Christine Mayo, Gerald Pring, Adele Farrington, Virginia Caldwell, Nicholas Dunaev, and Virginia True Boardman. The story was written by Mary Hastings Bradley and directed by Henry Kolker.

## Vitagraph Special Is Choice for Anniversary

OMAHA, NEB.—The Moon theatre of this city is celebrating its first anniversary the week of August 29. Vitagraph's special, "Trumpet Island," was selected by H. Goldberg as the attraction for the week.

## Ahsmuhs Owns Princess

COVINGTON, OKLA.—The New Princess theatre opened recently. C. C. Ahsmuhs is manager and owner.

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AMERICAN FILM COMPANY, Inc.
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# Guide to Current Pictures

STATE RIGHTS ISSUES | SPECIAL PRODUCTIONS

## AMERICAN FILM COMPANY

*Distributed Through Pathe Exchanges.*

### FLYING "A" SPECIALS

"Eve in Exile," seven reels, with Charlotte Walker.
"The Valley of Tomorrow," five reels, with William Russell.
"The Honey Bee," six reels, with Margarita Sylva.
"Dangerous Talent," five reels, with Margarita Fisher.
"Slam Bang Jim," five reels, with William Russell.
"The Thirtieth Piece of Silver," five reels, with Margarita Fisher.
"The House of Toys," six reels, with Seena Owen.
"Peggy Rebels," five reels, with Mary Miles Minter.
"The Week End," five reels, with Milton Sills.
"A Live-Wire Hick," five reels, with Wm. Russell.

## ARROW FILM CORPORATION

"Vigilantes," seven reels.
"Fool's Gold," six reels, with Mitchell Lewis.
"The Law of Nature," with Vincent Coleman.
"When the Desert Smiled," five reels, with Neal Hart.
"The Mysterious Mr. Browning," five reels, with Walter Miller.
"The Profiteer," six parts, with Alma Hanlon.
"The Sunset Princess," five parts, with Marjorie Daw.
"Miss Arizona," five parts, with Gertrude Bondhill.
"Wolves of the Street," six reels, with Cobb and Johnson.
"The Desert Scorpion," six reels, with Cobb and Johnson.
"The Chamber Mystery," five reels.
"Circumstantial Evidence," five reels.
"The Wall Street Mystery," five reels.
"The Unseen Witness," five reels.
"The Trail of the Cigarette," five reels.
"The Bromley Case," five reels.
"Woman's Man," five reels, featuring Romaine Fielding.
"Love's Protege," five reels, featuring Ora Carew.
"The Black Lagoon," five reels, with all-star cast.
"The Golden Trail," five reels.
"Bachelor Apartments," five reels, with Georgia Hopkins.

### ARROW-HANK MANN COMEDIES

One issued every other week.

### MURIEL OSTRICHE PRODUCTIONS

Two-reel comedies, one each month.

### BLAZED TRAIL PRODUCTIONS

One issued every other week.

### LONE STAR WESTERNS

One every other week.

### ARROW-NORTHWOOD DRAMAS

"The Strangers," two reels.
"Breed of the North," two reels.
"A Fight for a Soul," two reels.
"Beloved Brute," two reels.
"Quicksands," two reels.
"Border River," two reels.
"In the River" two reels.
"Three and a Girl," two reels.
"Raiders of the North," two reels.
"Looking Up Jim," two reels.
"A Knight of the Pines," two reels.
"The Man of Brawn," two reels.

## ASSOCIATED EXHIBITORS

*Distributed through Pathe Exchanges*

Oct. 3—"The Riddle Woman," six reels, with Geraldine Farrar.

## ASSOCIATED PRODUCERS

Sept. 12—"Homespun Folks," Thomas H. Ince production with Lloyd Hughes.
Sept. 26—"The Leopard Woman," J. Parker Read, Jr., production, with Louise Glaum.

## CELEBRATED PLAYERS FILM CORPORATION

### GUMPS CARTOON COMEDIES

"Andy Takes a Dancing Lesson."
"Flat Hunting."
"Andy Visits His Mother-in-Law."
"A Quiet Day at Home."
"Andy Plays Golf."
"Andy On a Diet."
"Andy's Wash Day."
"Andy's Night Out."
"Andy and Min at the Theatre."
"Andy Visits the Osteopath."
"Andy on Skates."
"Andy's Mother-in-Law Pays Him a Visit."
"Andy's Inter-Ruben Guest."
"Andy Redecorates a Flat."
"Andy the Model."
"Accidents Will Happen."
"Militant Min."
"Andy Fights the H. C. L."
"Ice Box Episodes."
"Wim and Wigor."
"Equestrian."
"Andy, the Hero."
"Andy's Picnic."
"Andy, the Chicken Fancier."
"Andy, the Actor."
"Andy on the Beach."
"Pleasure Bent."
"At Shady Rest."

## EDUCATIONAL FILMS CORPORATION OF AMERICA

*Distributed through Educational Film Exchanges, Inc.*

### CHESTER COMEDIES, TWO REELS

"Four Times Foiled."
"An Overall Hero."

### CHRISTIE COMEDIES, TWO REELS

"Kiss Me, Caroline." (Bobby Vernon.)
"A Seaside Siren." (Fay Tincher.)

### TORCHY COMEDIES, TWO REELS

"Torchy." (Johnny Hines.)
"Torchy Comes Through." (Johnny Hines.)

### MERMAID COMEDIES, TWO REELS

"A Fresh Start." (Marvel Rae.)
"Duck Inn." (Lloyd Hamilton.)

### SPECIALS

"The Why of a Volcano."
"The Valley of Ten Thousand Smokes."
"A Day With Carranza."
"Modern Centaurs."

### ROBERT C. BRUCE "SCENICS BEAUTIFUL," ONE REEL

"The Chilkat Cubs."
"The Wanderlust."
"The Leg of the LaViajera."
"The Song of the Paddle."
"By Schooner to Skagway."
"Solitude."
"Falling Waters."
"The Hope of Adventure."
"The Great Mirror."
"The Castaway."

### CHESTER-OUTING SCENICS, ONE REEL

"Adam and Eve In the Andes."
"Wanted, An Elevator."
"Pigs and Kava."
"Dreams Come True."
"Fire!"
"Bear With Us."
"Pyrennes and Wooden Legs."
"Take in Boarders."

### SCREENICS, SPLIT REEL

"Troubadours of the Sky" and "Infant Icebergs."
"Forbidden Fanes" and "Barks and Skippers."
"Horseshoe and Bridal Veil" and "In a Naturalist's Garden."
"Duck Days" and "Foam Fantasies."

## EQUITY PICTURES

"Silk Husbands and Calico Wives," six reels, with House Peters.
"For the Soul of Rafael," six reels, with Clara Kimball Young.
"Keep to the Right," six reels, with Edith Taliaferro.
"Whispering Devils," seven reels, with Conway Tearle.

## FAMOUS PLAYERS-LASKY CORP.

### PARAMOUNT-ARTCRAFT PICTURES

June 6—"Humoresque," six reels, with Alma Rubens.
June 6—"Old Wives for New" (re-issue), five reels, a De Mille production.
June 13—"Paris Green," five reels, with Charles Ray.
June 13—"Remodeling Her Husband," five reels, with Dorothy Gish.
June 20—"The City of Masks," five reels, with Robert Warwick.
June 27—"Sick Abed," five reels, with Wallace Reid.
June 27—"Sand," five reels, with William S. Hart.
July 4—"Sins of St. Anthony," five reels, with Bryant Washburn.
July 4—"Away Goes Prudence," five reels, with Billie Burke.
July 11—"Let's Be Fashionable," five reels, MacLean and May.
July 11—"Ladder of Lies," five reels, with Ethel Clayton.
July 18—"Homer Comes Home," five reels, with Charles Ray.
July 25—"The Fourteenth Man" five reels, with Robert Warwick.
July 25—"The World and His Wife," five reels (Cosmopolitan Production).
Aug. 1—"The Fighting Chance," six reels, with special cast.
Aug. 8—"Prince Chap," six reels, with Thomas Meighan.
Aug. 8—"Crooked Streets," five reels, with Ethel Clayton.
Aug. 15—"The White Circle," five reels, Maurice Tourneur production.
Aug. 15—"What Happened to Jones," five reels, with Bryant Washburn.
Aug. 22—"Guilty of Love," five reels, with Dorothy Dalton.
Aug. 29—"Hairpins," five reels, with Enid Bennett.

## FIDELITY PICTURES COMPANY

"The Married Virgin," six reels.
"Frivolous Wives," six reels.

## FILM MARKET, INC.

"The House Without Children," seven reels, with Richard Travers.

## FIRST NATIONAL EXHIBITORS' CIRCUIT, INC.

"A Day's Pleasure," with Charles Chaplin.
"The Greatest Question" (D. W. Griffith production).
"Two Weeks," six reels, with Constance Talmadge.
"Even as Eve," seven reels, with Grace Darling.
"The Turning Point," five reels, with Katherine MacDonald.
"The River's End," six reels (Marshall Neilan Production).
"The Fighting Shepherdess," with Anita Stewart.
"The Inferior Sex," with Mildred Harris Chaplin.
"The Family Honor," a King Vidor feature.
"The Idol Dancer," a D. W. Griffith production.
"The Woman Gives," with Norma Talmadge.
"Polly of the Storm Country," with Mildred Harris Chaplin.
"Don't Ever Marry," six reels, a Marshall Neilan Production.
"The Love Expert," with Constance Talmadge.
"Passion's Playground," six reels, with Katherine MacDonald.
"The Yellow Typhoon," with Anita Stewart.
"Yes or No," with Norma Talmadge.
"Curtain," with Katherine MacDonald.
"The Jack Knife Man," a King Vidor production.
"45 Minutes from Broadway," with Charles Ray.
"The Splendid Hazard," six reels, with Henry Walthall.
"The Perfect Woman," with Constance Talmadge.
"Married Life," five reels, with Mack Sennett cast.

## FORWARD FILM DISTRIBUTORS, INC.

"Youth's Desire," five reels.

## FOX FILM CORPORATION

### FOX SPECIALS

"The White Moll," with Pearl White.
"If I Were King," with William Farnum.
"The Skywayman," with Lt. Ormer Locklear.
"While New York Sleeps," with All Star Cast.
"The Face at Your Window," with All Star Cast.
"My Lady's Dress," with All Star Cast.
"Over the Hill to the Poorhouse," with All Star Cast.
"A Connecticut Yankee in King Arthur's Court," with All Star Cast.

### WILLIAM FARNUM SERIES

"Drag Harlan."
"The Scuttlers."

### PEARL WHITE SERIES

"The Thief."
"The Tiger's Cub."
"The Mountain Woman."

### TOM MIX SERIES

"The Untamed."
"The Texan."
"Prairie Flowers."

### WILLIAM RUSSELL SERIES

"The Man Who Dared."
"The Challenge of the Law."
"The Iron Rider."

### SHIRLEY MASON SERIES

"Merely Mary Ann."
"Joan of Rainbow Springs."
"Chin Toy."

### GEORGE WALSH SERIES

"From Now On."
"Number 17."
"The Plunger."

### 20TH CENTURY BRAND

"Firebrand Trevison," with Buck Jones.
"The Husband Hunter," with Eileen Percy.
"The Little Grey Mouse," with Louise Lovely.
"Sunset Sprague," with Buck Jones.
"Beware of the Bride," with Eileen Percy.
"The Rangers," with Buck Jones.

### FOX NEWS

Twice a week.

### SUNSHINE COMEDIES

"Mary's Little Lobster."
"A Waiter's Wasted Life."
"His Wife's Caller."
"Kiss Me Quick."
"Farmyard Follies."
"Chase Me."
"The Cow Punchers."
"Home Sweet Home."
"Napoleon."
"The Song Birds."
"Hot Dogs."
"The Merry Cafe."
"The Tailor Shop."
"The Brave Toreador."
"The Politicians."
"The High Cost of Living."
"Cleopatra."
"Flap Jacks."

## HARRY GARSON

"The Unpardonable Sin," eight reels, with Blanche Sweet.
"The Hushed Hour," five reels, with Blanche Sweet.

## MURRAY W. GARSSON

"A Dream of Fair Women."

## GOLDWYN PICTURES CORPORATION

### GOLDWYN STAR PRODUCTIONS

"Dangerous Days," seven reels, Eminent Authors Special.
"Trimmed with Red," five reels, with Madge Kennedy.
"The Woman and the Puppet," seven reels, with Geraldine Farrar.
"The Silver Horde," seven reels, Rex Beach Special.
"Out of the Storm," five reels, Eminent Authors Special.
"Jes' Call Me Jim," five reels, with Will Rogers.
"The Great Accident," five reels, with Tom Moore.
"The Slim Princess," five reels, with Mabel Normand.
"Roads of Destiny," five reels, with Pauline Frederick.
"Double-dyed Deceiver," five reels, with Jack Pickford.
"The Truth," five reels, with Madge Kennedy.
"Scratch My Back," five reels (Eminent Authors).
"Officer 666," five reels, with Tom Moore.
"Cupid, the Cowpuncher," five reels, with Will Rogers.
"Man Who Had Everything," five reels, with Jack Pickford.
"Girl With the Jazz Heart," five reels, with Madge Kennedy.
"It's a Great Life," five reels, (Eminent Artists).
"The Return of Tarzan," five reels, with Gene Pollar.
"Going Some," five reels, Rex Beach production.

### GOLDWYN SPECIALS

"The Border Legion," six reels.
"The Eternal Magdalene," six reels.

### FORD EDUCATIONAL WEEKLY

The Story of Zinc.
"Meat" Again.
Eventide.

### CAPITOL COMEDIES

"The Little Dears," two reels, with Carter De Havens.
"A Sure Cure," two reels, with Carter De Havens.

### BENNISON STAR SERIES

"High Pockets," five reels, with Louis Bennison.
"A Misfit Earl," five reels, with Louis Bennison.

### GOLDWYN-BRAY PICTOGRAPHS

"In Far Away New Zealand."
"Girl Pottery Makers of the Caribbeans."
"Taos Indians."

## GREIVER'S EDUCATIONAL

"Serpent's Tooth."
"Speeding Thru Dixie."
"Royal Ease."
"Colossus of Roads.'
"The Spirit of the Birch."
"Suds."
"Precisely as Polly."
"Legend of the Corn."
"Jupiter's Thunderbolt."

## GROSSMAN PICTURES, INC.

"Face to Face," six parts, with Marguerite Marsh.

## HALLMARK PICTURES CORP.

### FAMOUS DIRECTORS SERIES

"A Veiled Marriage," five reels, with Anna Lehr.
"Carmen of the North," five reels, with Anna Bos.
"Chains of Evidence," five reels, with Anna Lehr and Edmund Breese.
"Wits vs. Wits."

### HALLMARK-BURTON KING PRODUCTIONS

"The Discarded Woman," five reels, with Grace Darling and Rod La Rocque.
"Love or Money," five reels, with Virginia Lee.
"The Common Sin," five reels, with Grace Darling and Rod La Rocque.

### SPECIAL PRODUCTIONS

"The Challenge of Chance," seven reels, with Jess Willard.
"Life's Greatest Problem."
"False Gods," eight reels, with Grace Darling.

## W. W. HODKINSON CORPORATION

*Distributed through the Pathe Exchange.*

### ARTCO PRODUCTIONS

"The Capitol," six reels, with Leah Baird.
"Cynthia-of-the-Minute,' six reels, with Leah Baird.

### ZANE GREY PICTURES, INC.

"Desert Gold," seven reels, with E. K. Lincoln.
"Riders of the Dawn," six reels.

### BENJAMIN B. HAMPTON PRODUCTIONS

"The Westerners," seven reels, with Roy Stewart.
"The Sagebrusher," seven reels, by Emerson Hough.

### J. PARKER READ, JR., PRODUCTIONS

"The Lone Wolf's Daughter," seven reels, with Louise Glaum.
"Sex," seven reels, with Louise Glaum

### DEITRICH-BECK, INC.

"The Bandbox," six reels, with Doris Kenyon.
"The Harvest Moon," six reels, with Doris Kenyon.

### DIAL FILM CO. PRODUCTIONS

"King Spruce," seven reels, with Mitchell Lewis.

### LOUIS TRACY PRODUCTIONS

"The Silent Barrier," six reels with Sheldon Lewis.

### ROBERT BRUNTON PRODUCTIONS

"$30,000," five reels, with J. Warren Kerrigan.
"The Dream Cheater," five reels, with J. Warren Kerrigan.
"No. 99," five reels, with J. Warren Kerrigan.
"The Green Flame," five reels, with J. Warren Kerrigan.

### NATIONAL-BILLIE RHODES PRODUCTIONS

"The Blue Bonnet," six reels, with Billie Rhodes.

### JOSEPH LEVERING PRODUCTIONS

"His Temporary Wife," six reels, with Special Cast.

## HALL-ROOM BOYS PHOTOPLAYS, INC.

May 27—"Tit for Tat."
June 10—"Misfortune Hunters"
June 24—"Back on the Farm."
July 8—"Stung Again."

## JANS PICTURES, INC.

"Love Without Question," seven reels, with Olive Tell.
"Nothing a Year," seven reels, with Olive Tell.
"A Woman's Business," six reels, with Olive Tell.

## JUNGLE COMEDIES

"Caught With the Goods."
"Stopping Bullets."
"Circus Bride."
"Perils of the Beach."

## VICTOR KREMER PRODUCTIONS

"Little Shoes," five reels.
"Stripped of a Million," five reels.
"Strife," five reels.

## METRO PICTURES CORPORATION

### METRO SPECIALS

"The Best of Luck," six reels, with All-Star Cast.
"The Cheater," six reels, with Mae Allison.
"Parlor, Bedroom and Bath," six reels, with all-star cast.
"The Misfit Wife," six reels, with Alice Lake.
"Held in Trust," six reels, with May Allison.
"The Chorus Girl's Romance," six reels with Viola Dana.
"The Hope," six reels with All Star Cast.
"The Price of Redemption," six reels, with Bert Lytell.
"The Saphead," six reels, with Crane-Keaton.
"Clothes," six reels, with All Star Cast.

### NAZIMOVA PRODUCTIONS

"Stronger Than Death," six reels, with Nazimova.
"The Heart of a Child," seven reels, with Nazimova.
"Billions," six reels, with Nazimova.
"Madame Peacock," seven reels, with Nazimova.

### S. L. PRODUCTIONS

"Love, Honor and Obey," six reels, with All Star Cast.

### ROBERT HARRON PRODUCTIONS

"Coincidence," six reels, with Robert Harron.

### C. E. SHURTLEFF PRODUCTIONS

"The Mutiny of Elsinore," six reels, with All Star Cast.

### TAYLOR HOLMES PRODUCTIONS

"Nothing But the Truth," six reels.
"The Very Idea," six reels, with Taylor Holmes.
"Nothing But Lies," six reels, with Taylor Holmes.

### HOPE HAMPTON PRODUCTIONS

"A Modern Salome," six reels.

## PATHE EXCHANGE, INC.

### PATHE SPECIAL FEATURES

Apr. 25—"Rio Grande," seven reels, with Rosemary Theby.
June 6—"The Little Cafe," five reels, with Max Linder.

### FRANK KEENAN PRODUCTIONS

Feb. 29—"Smoldering Embers," five reels, with Frank Keenan.
May 2—"Dollar for Dollar," five reels, with Frank Keenan.

### EDGAR LEWIS PRODUCTIONS

Feb. 1—"Other Men's Shoes," seven reels.
May 30—"Sherry," seven parts, with Pat O'Malley.
Aug. 29—"Lahoma," seven reels.

### ALBERT CAPELLANI PRODUCTIONS, INC.

Mar. 7—"In Walked Mary," five reels, with June Caprice.

### J. STUART BLACKTON PRODUCTIONS

June 20—"Passers-By," six reels, with Herbert Rawlinson.
July 18—"Man and His Wife," six reels, with Herbert Rawlinson.
Sept. 5—"House of the Tolling Bell," six reels, with Bruce Gordon and May McAvoy.
Oct. 10—"Forbidden Valley," six reels, with Bruce Gordon and May McAvoy.

### J. D. HAMPTON PRODUCTIONS

July 4—"A Broadway Cowboy," five reels, with William Desmond.
Aug. 1—"One Hour Before Dawn," six reels, with H. B. Warner.
Aug. 15—"The Girl in the Web," six reels, with Blanche Sweet.
Sept. 12—"Felix O'Day," five reels, with H. B. Warner.
Sept. 26—"Object—Matrimony," five reels, with Blanche Sweet.

### HOBART HENLEY PRODUCTIONS

Nov. 2—"The Gay Old Dog," six reels, with John Cumberland.
May 9—"The Miracle of Money," five reels, with Margaret Saddon.

## PIONEER FILM CORP.

"Bubbles," five reels, with Mary Anderson.
"Dr. Jekyll and Mr. Hyde," five reels, with Sheldon Lewis.
"Were Is My Husband?" five reels, with Jose Collins and Godfrey Tearle.

## REALART PICTURES

### SPECIAL FEATURES

"Soldiers of Fortune" (Dwan), seven reels.
"The Mystery of the Yellow Room" (Chautard), six reels.
"The Luck of the Irish" (Dwan), six reels.
"Deep Purple," six reels, R. A. Walsh production.
"The Law of the Yukon," six reels, Chas. Miller production.

### STAR PRODUCTIONS

"The Stolen Kiss," five reels, with Constance Binney.
"Sinners," five reels, with Alice Brady.
"Nurse Marjorie," five reels, with Mary Miles Minter.
"Jenny Be Good," five reels, with Mary Miles Minter.
"Miss Hobbs," five reels, with Wanda Hawley.
"A Cumberland Romance," six reels, with Mary Miles Minter.
"A Dark Lantern," five reels, with Alice Brady.

## REELCRAFT PICTURES

### BILLY WEST COMEDIES

"Foiled," two reels.
"The Dodger," two reels.
"Masquerader," two reels.
"Brass Buttons," two reels.
"Hard Luck," two reels.
"Beauty Shop," two reels.
"The Artist," two reels.
"Going Straight," two reels.
"What Next?" two reels.
"That Dreamer," two reels.
"Hands Up," two reels.

### TEXAS GUINAN WESTERNS

"Not Guilty," two reels.
"Letters of Fire," two reels.
"Outwitted," two reels.
"My Lady Robin Hood," two reels.
"The Wildcat," two reels.
"The Night Rider," two reels.
"The White Squaw," two reels.
"A Moonshine Feud," two reels.
"The Desert Vulture," two reels.
"The Girl of the Rancho."

### ALICE HOWELL COMEDIES

"A Wooden Legacy," two reels.
"Her Bargain Day," two reels.
"Her Lucky Day," two reels.
"Cinderella Cinders."
"Rubes and Romance," two reels.

### WILLIAM FRANEY COMEDIES

"The Paper Hanger," one reel.
"The Water Plug," one reel.
"The Glutton," one reel.
"The Hasher," one reel.
"Hard Cider," one reel.
"Tarred and Feathered," one reel.
"Play Hookey," one reel.

### GALE HENRY COMEDIES

"Chicken a la King," two reels.
"Don't Chase Your Wife," two reels.
"Her First Flame," two reels.
"Pants," two reels.
"Her Honor the Scrublady," two reels.
"Stung," two reels.

### ROYAL COMEDIES

Aug. 15—"Buggins," two reels, with Leon Errol.
Aug. 30—"Snakes," two reels, with Billy B. Van.
Sept. 15—"The Plucky Hoodoo," two reels, with Billy B. Van.
Sept. 30—"Where Are Your Husbands?" two reels, with Billy B. Van.

### MILBURN MORANTI COMEDIES

"His Wedding Day," two reels.
"The Kick," two reels.
"Love, Where Art Thou?" two reels.
"Installment Plan," two reels.
"Wild, Wild West," two reels.
"Simp and Satan," two reels.
"Jealousy," two reels.
"Bungalow Bungle," two reels.
"Barber Shop Gossip," two reels.

## ROBERTSON-COLE PICTURES

### SUPERIOR PICTURES

"The Brand of Lopez," five reels, with Sessue Hayakawa.
"Bright Skies," five reels, with Zasu Pitts.
"Devil's Claim," five reels, with Sessue Hayakawa.
"Notorious Mrs. Sands," five reels, with Bessie Barriscale.
"Uncharted Channels," five reels, with H. B. Warner.
June 20—"Heart of Twenty," five reels, with Zasu Pitts.

### SPECIALS

"The Fortune Teller," seven reels, with Marjorie Rambeau.
"The Wonder Man," seven reels, with Georges Carpentier.
"Li Ting Lang," fice reels, with Sessue Hayakawa.
"Moon Madness," six reels, with All-Star Cast.
Aug. 1—"Life's Twist," six reels, with Bessie Barriscale.
Aug. 15—"Arabian Knight," five reels, with Sessue Hayakawa.
Aug. 29—"Big Happiness," seven reels, with Dustin Farnum.
Sept. 12—"Occasionally Yours," six reels, with Lew Cody.

### MARTIN JOHNSON PICTURES

"Lonely South Pacific Missions."
"Recruiting in the Solomons."
"City of Broken Old Men."
"Marooned in the South Seas."

### ADVENTURE SCENICS

"Sheep O'Leavenworth."
"Sons of Salooskin."
"Ghosts of Romance."
May 2—"Outlaw of Wilderness," one reel.
May 16—"The Lone Trapper," one reel.

### SUPREME COMEDIES

"Take Doctor's Advice."
"Oh, You Kid!"
May 30—"Letty's Lost Legacy," one reel.
June 6—"Becky Strikes Out," one reel.

## LEWIS J. SELZNICK ENTERPRISES

### SELZNICK PICTURES

*Distributed by Select Exchanges.*

"The Shadow of Rosalie Byrnes," five reels, with Elaine Hammerstein.
"Out of the Snows," five reels, with Ralph Ince.
"The Man Who Lost Himself," five reels, with William Faversham.
"The Flapper," five reels, with Olive Thomas.
"Whispers," five reels, with Elaine Hammerstein.
"The Valley of Doubt," five reels, with special cast.
"The Desperate Hero," five reels, with Owen Moore.
"The Servant Question," five reels, with William Collier.
"The Figurehead," five reels, with Eugene O'Brien.
"Panthea," five reels, with Norma Talmadge.
"Darling Mine," five reels, with Olive Thomas.
"The Point of View," five reels, with Elaine Hammerstein.
"The Poor Simp," five reels, with Owen Moore.

### SELECT PICTURES

*Distributed by Select Exchanges.*

"Faith of the Strong," five reels, with Mitchell Lewis.
"Isle of Conquest," five reels, with Norma Talmadge.
"The Last of His People," five reels, with Mitchell Lewis.
"She Loves and Lies," six reels, with Norma Talmadge.
"The Seeds of Vengeance," five reels, with Bernard Durning.
"Just Outside the Door," five reels, with Edith Hallor.

### SELZNICK NEWS

One reel weekly.

### HERBERT KAUMAN MASTERPIECE

"A Good Fellow," one reel.
"Content," one reel.
"Pity the Poor," one reel.
"Society Bad-Man," one reel.
"Dictionary of Success," one reel.
"A Certain Rich Man," one reel.
"The Battler and the Bottler," one reel.
"Who Threw the Brick?" one reel.
"Johnnie," one reel.
"Little Red Riding Hood," one reel.

### NATIONAL PICTURES

*Distributed by Select Exchanges*

"Just a Wife," five reels, with special cast.
"Blind Youth," five reels, with special cast.
"The Invisible Divorce," five reels, with special cast.
"Marooned Hearts," five reels, with Conway Tearle.
"Out of the Snows," five reels, with Ralph Ince.

### REPUBLIC PICTURES

*Distributed by Republic Exchanges.*

"Mr. Wu," five reels, with special cast.
"Baby," five reels, with special cast.
"Mountain Madness," five reels, with special cast.

### KINOGRAMS

Twice a Week News Reel.

### PRIZMA PICTURES

"Death, Where Is Thy Sting?" one reel.

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Ballinger, Edward L. Music Publishing Co.....
.....Los Angeles, Calif.
Berg, S. M....Columbia Theatre Bldg., New York, N. Y.
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Boosey & Co.....9 E. 17th St., New York, N. Y.
Boston Music Co.....26-28 West. St., Boston, Mass.
Broadway Music Co.....New York, N. Y.
Browne, Ted, Music Co., Inc.323 Madison St., Chicago, Ill.
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Craig & Co.....145 North Clark St., Chicago, Ill.
Ditson, Oliver & Co.....178 Tremont St., Boston, Mass.
Fay, Louis J., Publishing Co.....
.....181 Tremont St., Boston, Mass.
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.....340-346 The Arcade, Cleveland, Ohio
Gilbert & Friedland, Inc..232 W. 46th St., New York, N. Y.
Graham, Roger.....143 N. Dearborn St., Chicago, Ill.
Granville, Bernard, Publishing Co., Inc.....
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Hinds, Hayden & Eldredge, Inc., Publishers.....
.....11-15 Union Sq., New York
Hutzinger & Dilworth, 505 Fifth Ave..New York, N. Y.
Ideal Music Co.....Chicago, Ill.
Inter-City Music Co.....Brooklyn, N. Y.
Jacobs, Walter.....8 Bosworth St., Boston, Mass.
Jenkins, J. W., Sons Music Co.....Kansas City, Mo.
Jungnickle, Ross, 15 Whitehall St.....New York, N. Y.
Kelly, W. A., Music Co.4720 S. Wabash Ave., Chicago, Ill.
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.....332 S. Broadway, Los Angeles, Calif.
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Snyder Music Publishing Co.....
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Waterson, Berlin & Snyder.....New York, N. Y.
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"And the Children Pay," seven reels, with Garrett Hughes.
"Your Wife and Mine," five reels.
"Human Passions," five reels.
"The Red Viper," six reels, with Garett Hughes.
"It Happened in Paris," five reels.
"Broken Hearts," five reels.
Johnny Dooley Comedies, two reels, monthly.

## UNITED ARTISTS CORPORATION

Sept. 1—"His Majesty, the American," eight reels, with Douglas Fairbanks.
Oct. 20—"Broken Blossoms," six reels, D. W. Griffith production.
Dec. 29—"When the Clouds Roll By," six reels, with Douglas Fairbanks.
Jan. 18—"Pollyanna," six reels, with Mary Pickford.
Apr. 25—"Down on the Farm" (Sennett), five reels.
May 23—"Romance,' eight reels, with Doris Keane.
June 13—"Mollycoddle," six reels, with Douglas Fairbanks.
June 27—"Suds," five reels, with Mary Pickford.
Sept. 5—"The Love Flower," D. W. Griffith production.

## UNIVERSAL FILM MFG. COMPANY

### UNIVERSAL FEATURES

May 3—"Bullet Proof," five reels, with Harry Carey.
May 10—"Girl in Room 29," five reels, with Frank Mayo.
May 24—"The Path She Chose," five reels, with Anna Cromwall.
May 31—"Everything But the Truth," five reels, Lyons and Moran.
June 14—"A Tokio Tiren," five reels, with Tsuru Aoki.
June 21—"Alias Miss Dodd," five reels, with Edith Roberts.
June 28—"Human Stuff," five reels, with Harry Carey.
July 12—"The Red Lane," five reels, with Frank Mayo.
July 19—"The Girl in the Rain," five reels, with Ann Cornwall.
July 26—"La La Lucille," five reels, with Lyons and Moran.
Aug. 16—"Under Northern Lights," five reels, with Virginia Faire.

### JEWEL PRODUCTIONS

"The Right to Happiness," eight reels, with Dorothy Phillips.
'Forbidden," six reels, with Mildred Harris.
"Blind Husbands," seven reels, with Eric Stroheim.
"The Virgin of Stamboul," seven reels, with Priscilla Dean.
"Under Crimson Skies," six reels, with Elmo Lincoln.

## VITAGRAPH

### ALICE JOYCE SPECIAL PRODUCTIONS

"The Sporting Duchess," seven reels.
"Dollars and the Woman," six reels.
"The Prey," six reels.

### EARLE WILLIAMS PRODUCTIONS

"The Fortune Hunter," seven reels.
"Captain Swift," five reels.
"A Master Stroke," five reels.
"The Purple Cipher," five reels.

### CORINNE GRIFFITH PRODUCTIONS

"Human Collateral," five reels.
"Deadline at Eleven," five reels.
"The Garter Girl," five reels.
"Bab's Candidate," five reels.
"The Whisper Market," five reels.

### HARRY T. MOREY PICTURES

"The Sea Rider," five reels.
"The Gauntlet," five reels.

### VITAGRAPH SUPER-FEATURES

"The Courage of Marge O'Doone," seven reels (James Oliver Curwood).
"Trumpet Island," seven reels, all-star cast (Tom Terriss Production).

### LARRY SEMON COMEDIES

"The Head Waiter," two reels.
"The Grocery Clerk," two reels.
"The Fly Cop," two reels.
"School Days," two reels.
"Solid Concrete," two reels.
"The Stage Hand," two reels.

### JIMMY AUBREY COMEDIES

"The Decorator," two reels.

## CURRENT SERIALS

ARROW, "Thunderbolt Jack," with Jack Hoxie.
ARROW, "Lightning Bryce," with Ann Little and Jack Hoxie.
ARROW, "The Lurking Peril," with Anne Luther and George Lurpin.
ARROW, "The Fatal Sign," with Claire Anderson.
FOX, "Bride Thirteen," with All Star Cast.
HALLMARK, "The Screaming Shadow," with Ben Wilson and Neva Gerber.
PATHE, "Daredevil Jack," with Jack Dempsey.
PATHE, "Trailed by Three," with Frankie Mann and Stuart Holmes.
PATHE, "Ruth of the Rockies," with Ruth Roland.
PATHE, "The Third Eye," with Warner Oland and Eileen Percy.
PATHE, "Pirate Gold," with G. B. Seitz and Marg. Courtot.
REPUBLIC Pictures, "The Whirlwind," with Chas. Hutchinson.
UNIVERSAL, "The Moon Riders," with Art Acord.
UNIVERSAL, "The Vanishing Dagger," with Eddie Polo.
VITAGRAPH, "The Silent Avenger," with William Duncan.
VITAGRAPH, "Hidden Dangers," with Joe Ryan and Jean Paige.
VITAGRAPH, "The Veiled Mystery," with Antonio Moreno.

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*with* Marguerite Courtot

*Produced and directed by Geo. B. Seitz*

*Written by Frank Leon Smith*

"A Comedy Becomes Tragic"—See Page 45

# EXHIBITORS HERALD

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Special
HOMESPUN FOLKS
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729 SEVENTH AVENUE, NEW YORK CITY


Vol. XI, No. 12 MARTIN J. QUIGLEY, PUBLISHER September 18, 1920
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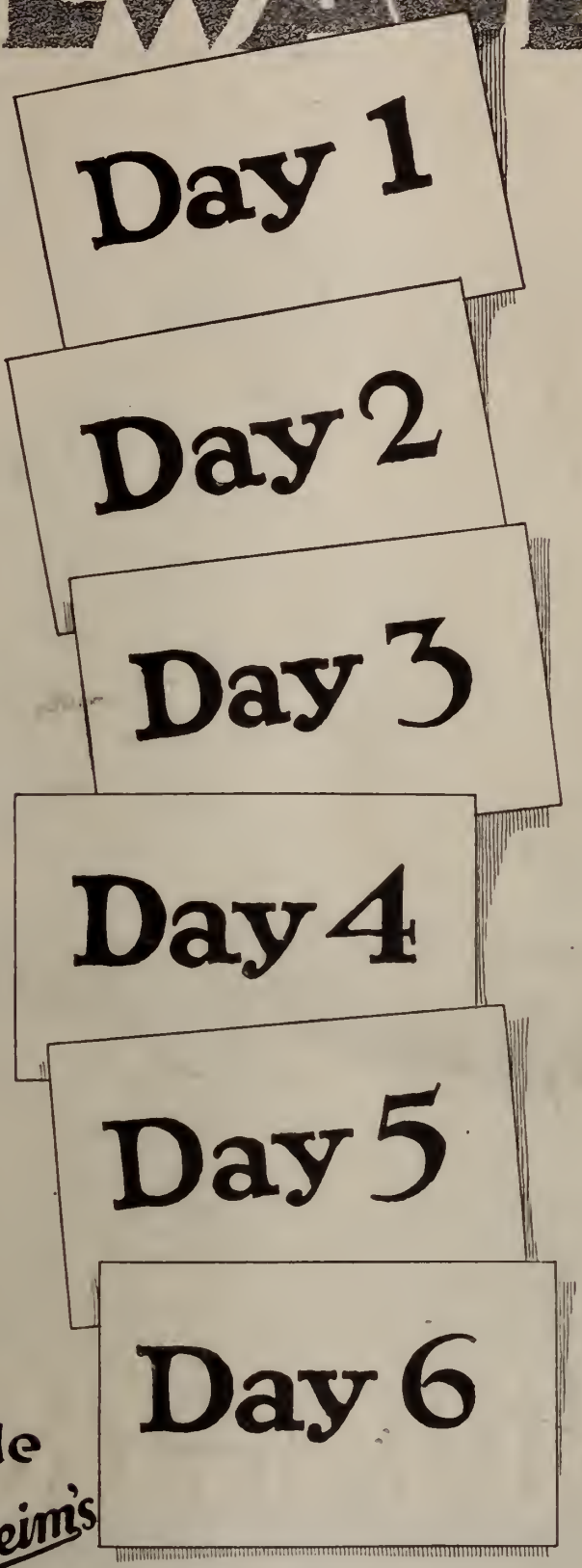


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"Management of Saxe's Alhambra very desirous of expressing satisfaction on 'The Devil's Passkey.' Opened today. Week's exploitation stunts proved great asset. The way Milwaukeeans turned out one would think picture ran only one day. Box office cashier had to be relieved twice."

### WIRE

"Turning them away steadily by hundreds. Never heard so many favorable comments passed on any picture as on 'The Devil's Passkey.' All who see it recommend it to friends, resulting in bigger crowds from hour to hour. 'The Passkey' is making Alhambra greatest city attraction."

### WIRE

"Now playing Third Day at Alhambra to capacity business. Finding it impossibility to accommodate all. Everyone you meet bound for Alhambra. One hears 'Devil's Passkey' here, there and everywhere. No picture ever created more talk in this town. No doubt, the biggest box office attraction released in years."

### WIRE

"Fourth Day of run on 'Devil's Passkey' shows one hundred per cent increase in crowds over three previous days. One continuous line of people in lobby and on sidewalk from first performance till evening final. Never before has Milwaukee seen such crowds before a theatre."

### WIRE

"With two circuses in town—Al. Ringling—Sells-Floto—ALHAMBRA still continues to draw the biggest crowds, in spite of big attractions at other down-town theatres. 'Passkey' finishes fifth day run tonight, this period breaking record of house in attendance."

### WIRE

"Sixth Day of 'Passkey' at Alhambra playing to capacity business. Turning hundreds away daily. Every time Manager sees me, he says, 'Give me more productions like "The Passkey."' We have the biggest box office attraction Universal ever made."

Carl Laemmle presents Von Stroheim's Master Picture

# "The DEVIL'S PASSKEY"

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A REGINALD BARKER PRODUCTION

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# "TRUMPET ISLAND"

## A TOM TERRISS PRODUCTION

FROM THE STORY by

**GOUVERNEUR MORRIS**

Edited by

**LILLIAN and GEORGE RANDOLPH CHESTER**

HERE is a tale that enthralls with its sheer power and vividness and charm. It has been packed full of the breath of romance by master craftsmen, who have imparted those big and those subtle touches which set it apart as a classic. Stirring in its ever-present dramatic quality, appealing in its human side, ravishing in its exotic display to the eye—it is a production which enchants mightily.

"TRUMPET ISLAND"

VITAGRAPH

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# "TRUMPET ISLAND"

## *The Dice of Destiny Were Loaded!*

Strange things are shaken down from the tree of life by winds of destiny—winds now steady and dependable, now whimsical and full of ironic quirks. Surprise, the unlooked for twist are of the essence of reality. Forces bigger than human will cast men and women together, or hold them at arm's length.

A man and a woman who were, obviously, meant for each other, are central figures of simple power and charm in the unfolding of "Trumpet Island." But it happens to be a sportive breeze that blows on their lives. So they are thrown together time after time—look into each others' eyes—but never meet.

A malicious wind drops a fortune, with its possibilities of evil—into his lap, and hands her over to the mercies of a loathsome suitor. But a real wind comes along, and puts an end to fate's fooleries by hurling the woman out of the skies into the man's arms.

In an amazingly gorgeous and exotic setting, the tangled romance reaches culmination at last, but never by any set rules. It couldn't very well, for it is the clean, wholesome breath of life itself that acknowledges no formula.

"TRUMPET ISLAND"

VITAGRAPH

Here is a powerful, appealing "mother story;" filled with a mother's love and faith; a mother's confidence and final reward. This genuine story contains those elements that make a simple, straightforward heart-drama surpass many of the so-called big spectacles. "Homespun Folks" immediately upon being shown at trade presentations in our twenty branches aroused distinct enthusiasm and recognition of the fine standards to be maintained and exceeded by Associated Producers.

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*By Julien Josephson*

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## TO the TRADE and PUBLIC

### By BABE RUTH

I take this occasion to announce that any picture or production now being advertised under the name BABE RUTH is a fraudulent misrepresentation.

Furthermore, those producing, exploiting and exhibiting such fraudulent pictures will be prosecuted under the law.

The only authorized feature for which I posed is HEADIN' HOME, a five reel super-picture, released September 20th.

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HERE IS A PICTURE WHICH CANNOT HELP BUT MAKE MONEY FOR YOU ★★ FOR BEHIND IT LIES THE COMBINED STRENGTH OF BENJ. B. HAMPTON AND WINSTON CHURCHILL, EACH A DOMINANT FIGURE IN HIS CHOSEN FIELD ★

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From the great Novel by WINSTON CHURCHILL

With an all star cast including
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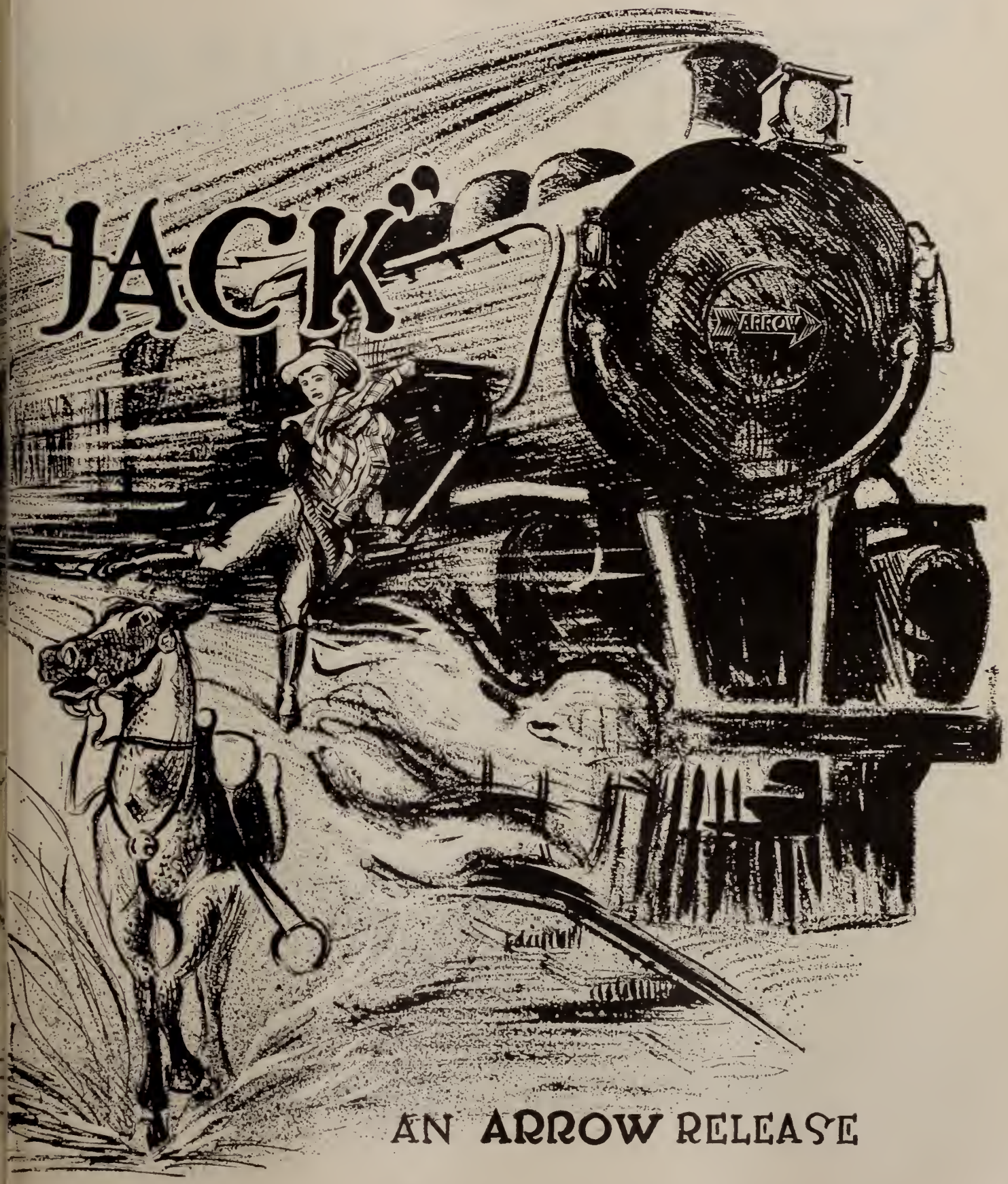
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# H. B. WARNER in "FELIX O'DAY"

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directed by
Robert Thornby

He was big enough to lift his wife from the moral gutter into which she had been thrown by the man who had stolen her from him.

But when he had met his heart's despoiler face to face he felt that lead and steel was too good for him. He sought to kill him with his naked hands.

And then he found that Vengeance could not be his!

A sensational climax to a dynamic drama.

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*in*
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*with*
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# Directed by Bertram Millhauser
# Produced by George B. Seitz, Inc.

Mystery—to a superlative degree.

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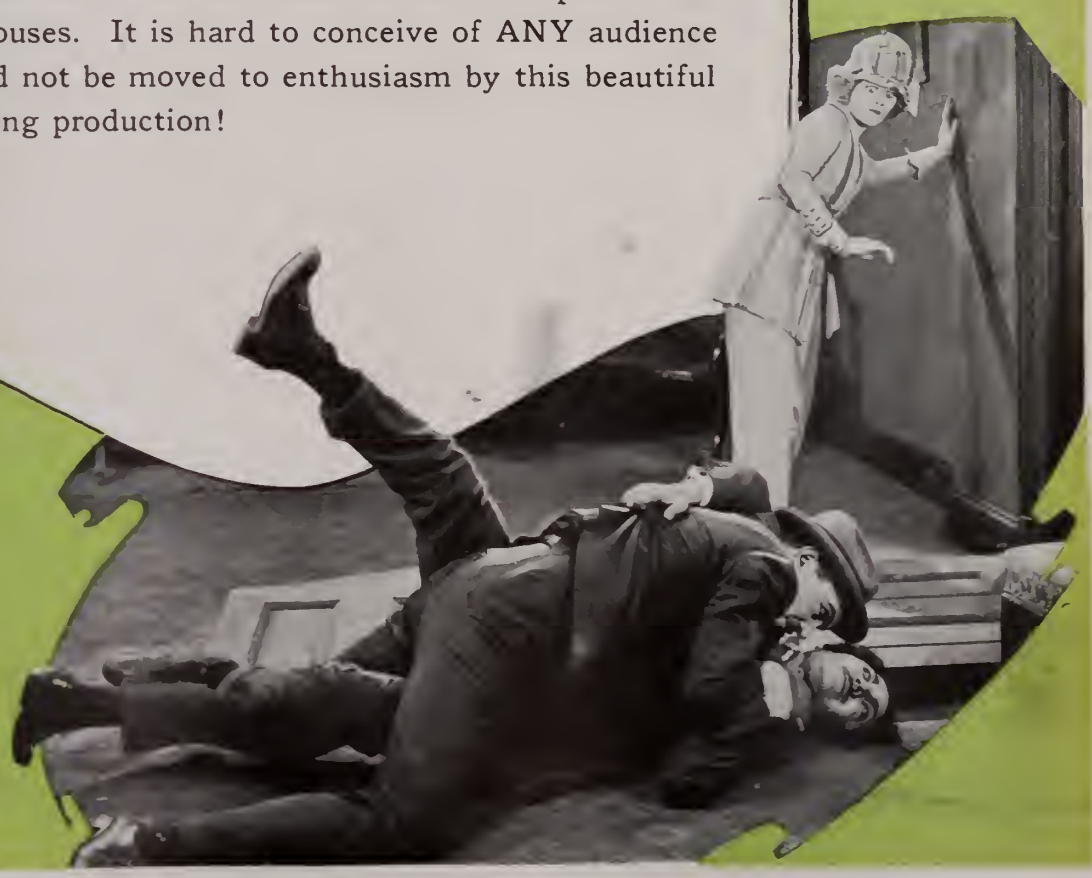

J. STUART BLACKTON FEATURE

# THE HOUSE OF THE

*From the novel by Edith Sessions Tupper*
*with*
***May Mc Avoy and Bruce Gordon***

PICTURES, INC. *presents*

# TOLLING BELL

## *Personally directed by J. Stuart Blackton*

Whenever a darky went near the house of the tolling bell he touched the rabbit's foot in his vest pocket and prayed. Whenever a white man heard the tolling bell he turned a little whiter, and told his neighbor that while of course he "didn't believe in ghosts, still there was something spooky about that there house."

But even ghosts cannot scare two hearts set upon an inheritance and thus, despite the fear of the dead and the hate of the living, a man met his mate.

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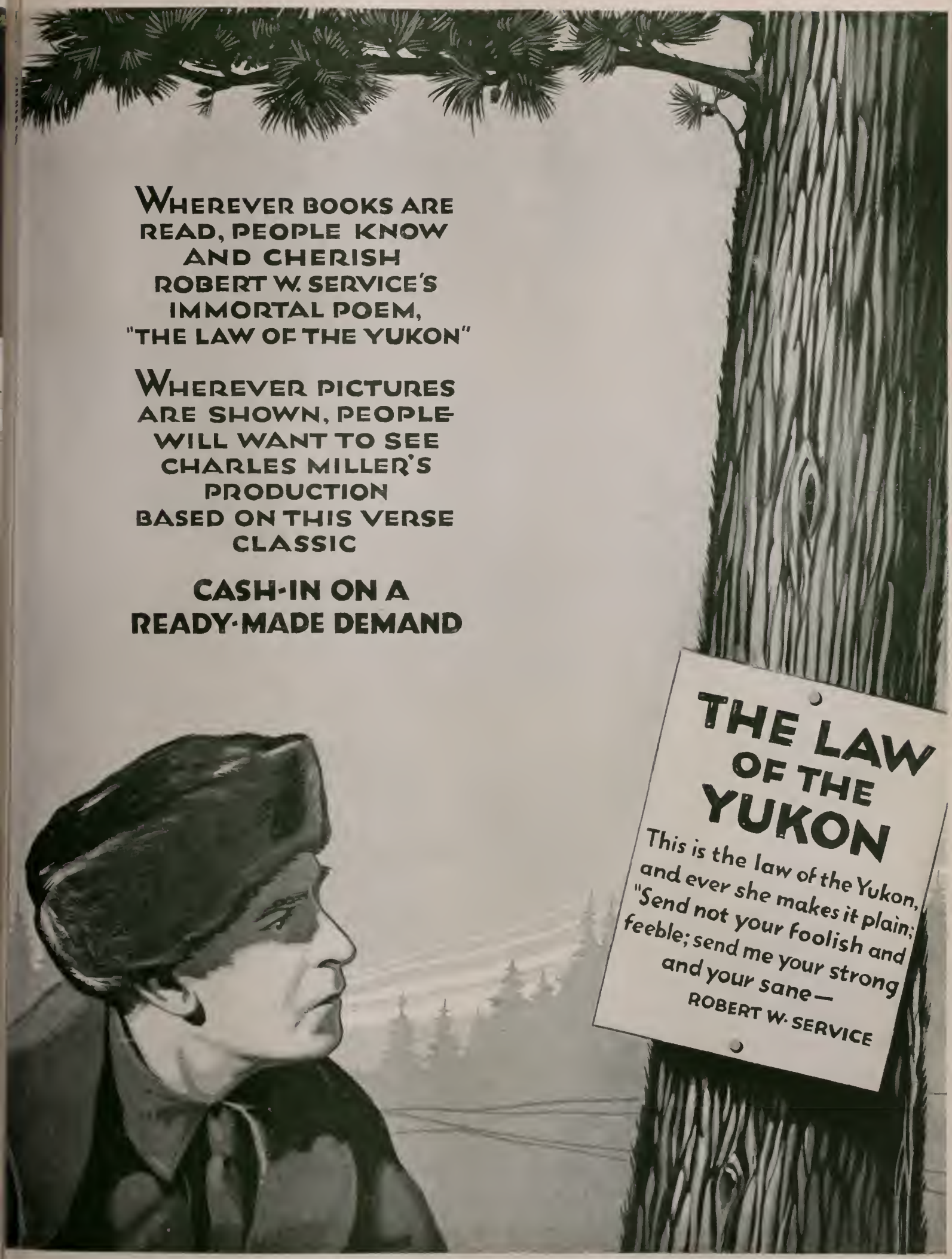

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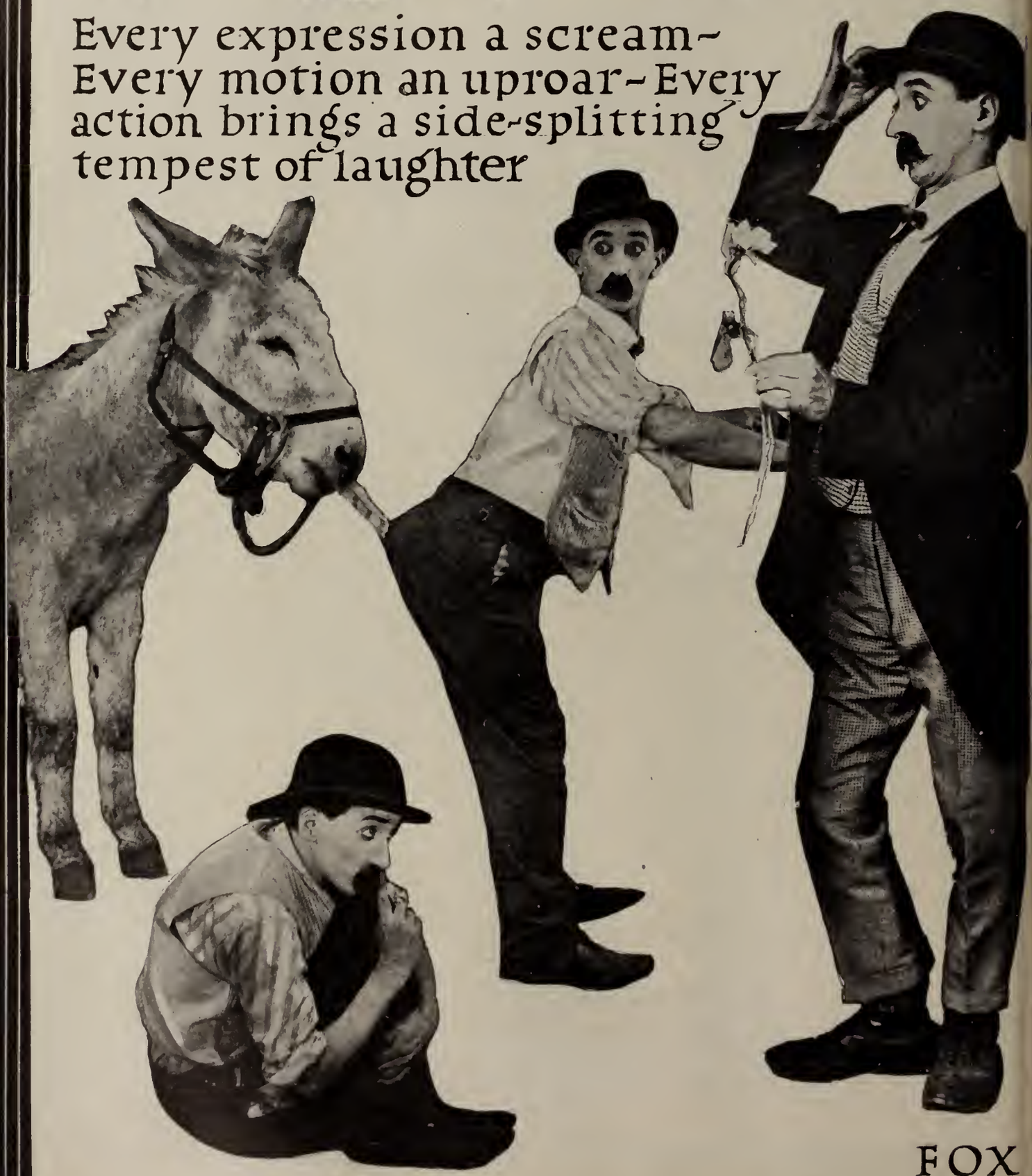

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# LOVE·HONOR AND OBEY

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*Directed by* DALLAS M.FITZGERALD

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*Chicago Daily News*

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Arthur S. Kane's Presentation of

# Charles Ray

In George M. Cohan's
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# 45 Minutes from Broadway

**Director, Joseph de Grasse—Photographer, Chester Lyons**
**Adapted by Isabel Johnson and Bernard McConville**

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A DELIGHTFUL SURPRISE

"Charles Ray furnishes a delightful surprise in almost every foot of the film. There is also more romance than usual with Ray pictures."—*New York Evening Telegram.*

YOU MUST SEE IT

"The attraction is stellar indeed. You will want to see '45 Minutes from Broadway' in its screen dress. It's modish." —*New York American.*

PICTURE HAS PUNCH

"Charles Ray has made a decided departure in this picture. And he shows a punch where the picture needs it."—*The Sun and New York Herald.*

HIS BEST ROLE

"The character of Kid Burns in '45 Minutes from Broadway' is one of the best roles Charles Ray has played. He brings to it all the charm and sincerity that has made him one of the most popular stars on the screen, and he plays it with a freshness and spontaneity that proves he is not a type actor. One of the best pictures that has been presented recently."—*New York Morning Telegraph.*

SCREAMINGLY FUNNY

"Charles Ray adds another star to his film crown. He is screamingly funny at times and at others a most human and sympathetic friend. There is no use quibbling about '45 Minutes from Broadway.' It hits the mark. Ray's acting is superb."—*New York Tribune.*

SINGULARLY SUCCESSFUL

"This picture is a singularly successful presentation of the play. It is all irresponsibly mirthful, and the gayety is so infectious that the Strand audiences applauded from sheer delight. Charles Ray's portrayal of Kid Burns is an epoch in his career."—*New York Mail.*

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A First National Attraction

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BETTER THAN EVER

"Charles Ray, as Kid Burns, the pugilistic champion, in '45 Minutes from Broadway,' is even better than Charles Ray as the familiar rube. You must see this play. You'll enjoy it immensely, if you have a penchant for lively and mirthful entertainment."—*Chicago Daily News.*

FUNNY AND LIKEABLE

"Charlie Ray is vurr' funny and vurr' likeable. Will hold your interest. The picture is a good one."—*Chicago Daily Tribune.*

A BIG SUCCESS

"Charles Ray makes a great success of his venture in a new characterization. He is to be congratulated on his first picture with his new company. Don't fail to see it."—*Chicago Evening Post.*

DELIGHTFULLY HUMOROUS

"All will want to see it. Charles Ray gives a delightfully humorous and a very human and genuine characterization of Kid Burns. The picture is in every way a delightful entertainment." —*New York Evening Sun.*

YOU'LL WANT TO SEE IT

"Charles Ray has a wide following and none will forego seeing his latest piece."—*New York Post.*

**There'll be a Franchise everywhere**

# *He Put the Kick in High Life!*

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*presents*

**Charles Conklin—Al Ray**
**Charlotte Dawn**

*in*

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## A Lehrman Comedy

*Produced Under the Personal Supervision of Henry Lehrman*

You remember that big knockout, "A Twilight Baby!" And you remember the "Sunshine Comedies!" Here's another big laughmaker by the same director. Henry Lehrman knows how to put a kick into every foot. You'll say so when you see it.

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*And Bear In Mind That Its*
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*The real service it is rendering to*
*Exhibitors of the nation—great and small*

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new picture

## "THE LOVE FLOWER"

From the Collier's Weekly Story "Black Beach" by Ralph Stock

### ACCLAIMED BY NEWSPAPER REVIEWERS

"Outdoes in point of art and photoplay 'style' the ordinary lot of films so markedly that it deserves the 'stand up and pack 'em in' patronage that it is receiving. It has the Griffith touch."

*New York Tribune.*

"Two magnificent scenes are of fights under water, the heroine, looking like a lovely white ghost, pitting her strength and skill against the villain . . . . . You should not miss 'The Love Flower.'"

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"Surprise and action through the entire picture and frequent injection of that skilled ability to photograph in dramatic triteness the purr of a kitten or the dropping of tears, inseparable with the Griffith film."

*New York American.*

"'The Love Flower' takes the lead of New Week's Collection of Film Plays."

*New York World. (Headline)*

"Is it surprising that after building up this suspense through a series of beautiful and dramatic views that the spectators broke into enthusiastic applause."

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"David Wark Griffith's magic touch is revealed again and again in his newest film, 'The Love Flower.'"

*New York Evening Telegram.*

"D. W. Griffith's latest picture, 'The Love Flower', is entitled to a place among the superlative productions of the season. With the instinct of an artist he works his story into one grand thundering climax which abates the spectator's breath and keeps him on the edge of his seat."

*New York Evening Mail.*

"It is quite up to Mr. Griffith's high standard."

*New York Evening Sun.*

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MARTIN J. QUIGLEY — The Independent Film Trade Paper — PUBLISHER & EDITOR

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# A Comedy Becomes Tragic

## Lesley Mason's Trip to Europe Ceases to Be Pure Burlesque When Interview Given "Lux" Appears—Real Injury May Result to America

By MARTIN J. QUIGLEY

In a recent editorial we pointed out the possibly grave consequences for the American industry that might ensue from the type of foreign excursion that was undertaken by the editor of one of the New York trade papers and expressed the hope that the essential characteristic of the excursion as a publicity stunt might cause it merely to sputter and burn out without doing any particular harm.

It now appears that only a miracle of good fortune will save the American industry from real injury abroad because this excursionist apparently checked his regard for the welfare of the American industry at the New York pier as he was passing out of the United States.

It is a regrettable thing under any circumstances to have anyone connected with the American industry engage in the silly business of talking through his hat while in the midst of Europeans who are viewing with covetous eyes the world-wide position of preeminence of the American motion picture producer. But to have this done by one presenting himself as a representative of the American trade press, to whose utterances in the absence of information available here naturally would be ascribed a certain degree of credence, certainly transcends the limits of consistent tolerance.

For instance, Mr. Hiram Abrams, president of the United Artists corporation, and others will be especially interested in the following quotation from a signed article by Lesley Mason, editor of the "Exhibitors Trade Review," written especially for the July issue of the Italian cinema publication, "Lux":

"It would not be a rash statement to say that the best actresses of the Italian screen are superior to any the art of motion pictures has yet produced, a statement which I make with perfect remembrance of our greatest American star," declares Mr. Mason in a statement which was probably very pleasing to his Italian hosts but quite at variance not only with the facts but also with the attitude that might be expected from the editor of an American trade paper dependent for its commercial existence upon revenue produced by pictures played by American actresses.

Elsewhere in this article belittling the American industry and the American motion picture, Mr. Mason emits this assertion:

"She (Italy) possesses a climate that cannot be rivalled; sunlight that even celebrated California must acknowledge superior to her own sunlight that reduces the necessity for artificial lighting to a minimum, at almost any season of the year."

* * *

American artists whose interest and support are invited to Mr. Mason's trade paper will hardly be pleased to note the following statement from the same article:

"To draw a contrast for a moment, with the reader's permission: In America the stars have shown a tendency to become stereotyped . . . In Italy, perhaps, the tendency has been in the opposite direction."

American producers and exporters who are seeking to market their product in Italy and adjacent countries may now prepare to combat the impression created by this declaration of Mr. Mason, also from the same article:

"Lastly, let me say that even American productions are not as costly as they have been advertised by some of their makers. You have read perhaps of productions that cost $500,000—that is a bluff, mere publicity, a deliberate lie if you like, to produce an effect. There never was a production in America that cost half a million dollars—nor anywhere near it—and there never will be."

(Continued on page 64)

# Heraldgrams

Charles C. Johnson has been appointed district sales manager for the territory including Boston, New Haven, Buffalo, and New York City exchanges, by E. W. Hammons, president of Educational Film Exchanges, Inc.

Arthur Ryan, personal representative of D. W. Griffith, has been in Chicago for several days arranging for the premiere of "The Love Flower" and "Way Down East."

Watterson R. Rothacker, who tarried in New York after returning from Europe, has arrived in Chicago.

General Manager Sam E. Morris of Select Pictures has appointed W. A. Sault manager of the Calgary branch office and J. Kirkpatrick to a similar position at Winnipeg.

Charles Vidor has returned to the west coast after a several weeks' stay in New York and other eastern cities, during which he acquired the film rights to several well known books and stage productions.

Harry M. Berman, general manager of exchanges for Universal, has named A. H. McMillan as manager of the Spokane, Washington, office succeeding Wallace Potter, resigned.

Southard Brown has been appointed director of productions of the Pioneer Film Corporation. He was formerly in charge of advertising and publicity for Pioneer.

Mabel Normand is in New York enjoying a vacation from production work.

Harry Revier will, upon the completion of "The Son of Tarzan" for David P. Howells distribution, sail for Europe accompanied by Roy Somerville, the scenarioist, and a company of twenty players.

Benjamin A. Prager, president of Mayflower has returned to New York after visiting the various First National exchanges en route from Los Angeles.

Donald Crisp, the Famous Players-Lasky director, sailed for Europe Sept. 4 to make a series of pictures at the new London studio of that corporation. "Beside the Bonnie Brier Bush" will be his first picture abroad.

Louis W. Thompson, president of special Pictures Corporation, is planning a trip to New York City this month. H. J. Roberts, general sales manager of the same concern, has returned to Los Angeles after making releasing arrangements for the entire output of Special Pictures.

Gareth Hughes has been signed by Metro for a long term. His work in "The Chorus Girl's Romance" so pleased the officers of Metro that they were not slow in preparing a contract for his signature.

Lloyd Brown manager of Associated First National Exchange, Indianapolis, and Carl T. Lieber, manager of Educational exchange, Indianapolis, were in Chicago Sept. 7, meeting exhibitors.

Sir William Jury, who has been in this country for the past six weeks, as the guest of Richard A. Rowland, president of Metro, returned to London, September 1.

J. Stuart Blackton sailed on the S. S. "Baltic" Sept. 4 for a vacation trip through England and France. In England he will be entertained by Sir Thomas Lipton who accompanied him from New York.

Jack Callicott, managing director of the Kinema theatre, Los Angeles, and well known on the west coast, has resigned. Sol Lesser has taken over the active work of managing the big playhouse .

Arthur S. Kane Pictures Corporation has taken larger space for its New York headquarters.

Paul Powell, who has been directing for Paramount on the west coast, will sail for Europe on Sept. 30 to head a third production unit at the London studios of Famous Players.

Tom Geraghty is organizing a branch of the Screen Writers' Guild in New York.

Henry Ginsberg, manager of domestic sales for Educational, is touring the South and Southwest opening new exchanges. He expects to make Denver and Salt Lake City before returning East.

## Re-Takes of the News

*By J. R. M.*

**"Wonderful picture—"**

Percy Dubb says he's willin' ter bet 4 to 1 that the guy who hasta write all them "de luxe reports" wishes he had a bigger vocabulary.

*

**So They'll Forget the Bumps—**

The Southern railroads are showing pictures to their patrons to amuse them en route.

*

**"Look Out Below—"**

And they're delivering films outa Cincinnati via airplane. Making it more hazardous for the exhibitor every day.

*

**We'll Say It isn't—**

Column conducting ain't such bad pastime. Last week we were presented with a bottle of hooch. Now if someone comes in with some ginger ale, we'll be settin' pretty.

*

**Possibly—**

It's getting to be quite the thing to charge one rat for admission to middle west picture houses. Wonder if Akron, O., thinks that's what made Marion, Ill.

*

**Special Bathing Beauty Chorus—**

Charging $2 for an eyeful at a burlesque show ought to make business for a lot of comedies.

*

**Same Old Hold-up—**

Train robbers have not gone out of business. They've simply exchanged their horses for roll top desks.

*

**Order Your Herald Early—**

Percy Dubb, who specializes on lobby displays, etc., is about to contribute a series of articles on the habits and dress of South Sea Islanders and their adaptability as ushers.

*

**He'll Slide In—**

Senator Harding is after the Greek vote. He announces he has eaten large quantities of bananas since a mere child.

*

**Eats a Bushel a Day—**

To counteract Harding's story, Cox states he is a glutton for peanuts.

SELLING tickets is the one function of the RITCHEY poster. That it functions perfectly tabulated box-office receipts amply testify. For that reason the dollar mark and the RITCHEY trade mark become identified in the exhibitor's mind.

RITCHEY LITHOGRAPHING CORPORATION
406 West 31st Street, New York Phone: Chelsea 8388

## Musicians Return to Indianapolis Theatres

### Agreement Reached with the Managers of Houses Is Kept Secret

*(Special to Exhibitors Herald)*

INDIANAPOLIS, IND., Sept. 8.—After being out four weeks the union musicians again are playing in the Indianapolis motion picture theatres. An agreement was reached between the managers and the Indianapolis Musicians Protective Association a few hours after the arrival here of Joseph Weber of New York, international president of the musicians union.

**Won't Publish Terms**

Both managers and musicians say that the settlement included an agreement not to publish the terms and therefore nothing is said as to the scale although it is intimated by managers that the settlement was practically on compromise terms offered by the musicians after their services were dispensed with by the managers. The contract was signed for one year.

When the services of the musicians were dispensed with the officials of the local union announced their demands amounted to a 40 per cent increase on a six-day wage scale and some definite understanding as to the Sunday question. The chief difference of opinion arose, it is said, over the question of Sunday work for which, the managers declared, the musicians were asking double time.

**Silent On Sunday Question**

It was said by the managers that the first demands of the musicians would have made the wage scale $60 a week with a 50 per cent increase for the orchestra leader. According to the managers, at the time the question arose, the musicians first submitted a contract calling for double time on Sunday but later submitted a contract in which no mention of Sunday was made.

The exhibitors announce that the settlement is satisfactory to them.

## *Chicago Operators Vote Not to Strike*

Motion picture operators of Chicago, at a meeting on September 7, voted not to strike in sympathy with the musicians. Tom Malloy, business manager of the local union, declared that as far as the operators were concerned, the situation would remain unchanged—that is, they would not walk out unless exhibitors sought to use non-union musicians.

Joseph Winkler, president of the Chicago Federation of Musicians, declared that the organization no longer was seeking an agreement with the Allied Amusement Association, but was signing up individual theatres. He refused to state how many or the names of the theatres signed.

## *Barret McCormick to Present "County Fair"*

*(Special to Exhibitors Herald)*

TOLEDO, O., Sept. 8.—"The County Fair," the screen version of Neil Burgess' famous rural drama, will have its initial American presentation at the new Rivoli theatre on Sunday, September 12. S. Barret McCormick will personally supervise the presentation. Sawyer's Silver Cornet band, the village choir, and other special attractions are engaged.

# Gompers Requests Meeting With Industry's Executives

### Annual Gathering of Directors of N. A. M. P. I. Is Again Postponed—Cochrane and Rowland Mentioned for the Presidency

*(Special to Exhibitors Herald)*

NEW YORK, Sept. 8.—The annual meeting of the board of directors of the National Association of the Motion Picture Industry, scheduled for today, again has been postponed, the meeting to be held one week hence on September 15.

While the election of officers and the consideration of several important issues are the paramount factors on the program considerable significance is attached to the desire expressed by Samuel Gompers, president of the American Federation of Labor, to be present and meet the film executives.

**Purpose of Request Is Not Known**

Just what the labor chief's purpose is in desiring an audience with the N. A. M. P. I. directors and just what phases of the industry he wishes to discuss have not been indicated. It is pointed out by members of the association, however, that the executive committee of the A. F. L. recently went on record as opposing censorship. Present labor difficulties within the industry also may have some bearing upon this new angle of the N. A. M. P. I. meeting, it is believed.

Because of the prominence given labor questions today, it is declared by some that President Gompers may be seeking an expression from the various leaders of the industry as to their attitude toward the workers. In this connection it is not considered improbable that the labor executive may be desiring a medium through which propaganda may be disseminated.

**No Slate Yet Picked**

According to all available information, no slate has been picked for the election of officers. William A. Brady, president, has stated emphatically that he will not accept re-election. Several other names have been mentioned, including those of Robert H. Cochrane, vice-president of Universal Film Manufacturing Company, and Richard A. Rowland, president of Metro Pictures Corporation. Neither of these men, however, has expressed a desire to assume the responsibilities of the executive head of the association.

**Postponed from Cleveland**

Originally the meeting of the board of directors was scheduled for Cleveland simultaneously with the national convention of exhibitors. At this time, however, the failure of a quorum to be present necessitated a postponement.

Important plans will be presented to the directors at the meeting scheduled for next Wednesday. Officials have been more or less reticent in discussing just what these plans might be.

## *Olive Thomas Poisoned*

*(Special to Exhibitors Herald)*

PARIS, Sept. 8.—Olive Thomas, who is visiting in Paris with her husband, Jack Pickford, is in the American hospital at Neuilly suffering from mercurial poisoning. While her case is considered serious, it is believed by physicians that she will recover.

## *Minneapolis Exhibitors Map Out Plans for a Record Convention*

*(Special to Exhibitors Herald)*

MINNEAPOLIS, MINN., Sept. 8.—William Steffes, president of the United Theatrical Protective League, and other officials of the organization are formulating their plans to conform with what they believe will be the greatest convention of exhibitors ever held in the Northwest. The theatre men will convene on September 13 for a three day meeting.

Convention headquarters will be at the West Hotel where 100 rooms already have been reserved for the visiting exhibitors. It is believed that the attendance will be exceptionally large because of the fact that the convention follows immediately after the closing of the state fair.

Original plans were to hold the convention in October but because of the imperative need of immediate action on several questions it was decided by executives to set the dates ahead. Censorship and tax legislation as well as other issues will receive the attention of the delegates.

Present officials of the organization, in addition to President Steffes, are C. W. Gates, vice president; J. M. Bergstrom, Jr., secretary, and J. J. Campbell, treasurer. A representative of the Motion Picture Theatre Owners of America in all probability will attend.

# State-Wide Interest Points To Big Illinois Convention

## Exhibitors Will Convene at Springfield September 29 at 10 A. M.—Sessions Are to Be Held at the St. Nicholas Hotel

Independent exhibitors throughout the state are evincing real interest in the convention of the Illinois Exhibitors' Alliance, which will be held at Springfield on September 29 and 30. W. W. Watts has notified Joseph Hopp, president, that headquarters of the convention will be established at the St. Nicholas hotel.

The first session will be held at 10 o'clock in the morning, September 29, and if necessary to transact the important business to be brought before the convention, night sessions will be held.

### Important Statement Will Be Made

President Hopp reiterated his statement that W. D. Burford, who represented the Illinois territory at the big New York meeting between Adolph Zukor, president of Famous Players-Lasky Corporation, and members of the Motion Picture Theatre Owners of America, would "give valuable information which it would be impracticable to give through any other source."

The Chamber of Commerce of Springfield has proffered its services during the convention. In a letter to President Hopp the secretary of the commerce association declared:

### Commerce Club Assisting

"We will assist in every way in making your stay here (Springfield) as pleasant and as comfortable as possible. It is our desire to give the convention proper publicity."

Executives express every hope that the convention will arrive at solutions to the many problems now facing the independent exhibitor. It is for this reason that an especial appeal is being made for a large attendance of "100 per cent independent exhibitors."

Following an executive committee of the Alliance on September 7 an announcement was made stressing the fact that the convention is not an organization meeting as the Illinois association as it exists already is one of the recognized units of the Motion Picture Theatre Owners of America.

Members of the executive committee pointed out that in addition to hearing the valuable report to be made by Mr. Burford every effort would be made to recruit new members thus making the state organization 100 per cent representative of the independent exhibitors in every section.

## Operators Strike In N. Y. Averted

*(Special to Exhibitors Herald)*

NEW YORK, Sept. 8.—Late reports indicate that more than 90 per cent of the theatres here have signed a new wage scale agreement with the Operators' Union, and it is believed now that the possibilities of a strike are remote.

## Improve Florida Theatre

JACKSONVILLE, FLA.—Eight to ten thousand dollars will be spent in complete interior renovation of the Imperial theatre, now closed for the purpose. It is expected to reopen in about a fortnight.

## *Sydney S. Cohen and Associates Merit Appreciation of Industry*

Sidney S. Cohen and his associates in the direction of the affairs of the Motion Picture Theatre Owners of America, Inc., are entitled to hearty commendation for their splendid work along the lines of effecting a solution of the producer-exhibitor controversy and the objectionable features that have attended it.

This work called for a sympathetic and intelligent understanding of the rights of all parties to the controversy. Without this no progress could be made toward the elimination of a condition which would have remained as a source of distrust, suspicion and sustained financial loss for all concerned.

Mr. Cohen and his associates have succeeded in bringing about a genuine recognition of the exhibitors' organization for the purpose of straightforward arbitration of differences which in its larger aspect is doubtless an achievement without parallel in the history of exhibitors' organizations.

Many difficult obstacles yet remain to be surmounted by the Motion Picture Theatre Owners of America. But the sane, intelligent and conscientious effort that has been applied to the great question of recent date, if carried on, promises many achievements of real value.

—M. J. Q.

# To Uphold Name Of Film Industry

## President Brady of National Association Has Appointed A Vigilance Committee

*(Special to Exhibitors Herald)*

NEW YORK, Sept. 8.—A vigilance committee, the duties of which will be "to protect the good name of the motion picture art and industry," has been appointed by William A. Brady, president of the National Association of the Motion Picture Industry.

Members of the committee are James R. Quirk, editor *Photoplay Magazine*, chairman; Paul Gulick of Universal, Martin J. Quigley, publisher EXHIBITORS HERALD; Nathan Vidaver, chairman legal committee of the national association; Lesley Mason, editor *Exhibitors Trade Review;* Fred J. Beecroft, advertising manager *Motion Picture News*, and George Blaisdell, editor *Moving Picture World*.

Such matters as stock selling schemes, fake schools for acting and picture writing, improper advertising, and other evils that grow up in the industry from time to time will come under the surveillance of the committee, which will be under the supervision of the executive committee.

Exhibitors, exchange men, states rights men and others who hear of, or are approached by men with a proposition which does not appear to be bona fide, should communicate immediately with the vigilance committee at the association's headquarters, 1520 Broadway, New York.

## Special Pictures Get Jesse Hampton Plant

### Rapid Growth, It Is Declared, Makes Necessary This Acquisition

The large Jessie D. Hampton studios, in Santa Monica boulevard near Highland avenue, in Hollywood, have been taken over by Special Pictures Corporation. Increase in the production activities of this rapidly growing young Los Angeles company made it necessary for the organization to secure one of the biggest and best equipped motion picture plants in Southern California.

Hampton, it is said, will do his producing at the new Robertson-Cole studios, as the majority of his features have been published by that organization, and the new policy of that company calls for the combining of their various producing units under the roof of one studio.

Starting several months ago with a portion of the Balboa studios at Long Beach, the company soon found it necessary to expand, and then practically took over the entire plant. This later grew too small and the Balshoffer studio on Gordon street, Hollywood, was secured. The heavy demand for Special Pictures product has made further expansion of production necessary, and this week papers were signed whereby Special takes possession of the Hampton studios.

Special Pictures will soon have eight publications weekly in the field including The Comiclassic, featuring Charlotte Merriam in Reggie Morris productions; Chester Conklin; Gale Henry; Milburn Moranti comedies; Comedyart; Sunset Burrud scenics; Claypalay animated mud comedies; and an eighth comedy release, which is at present being kept a secret.

Dies of Wound

ROBERT HARRON
Was fatally shot when his revolver discharged accidentally while he was unpacking his trunk.

# Robert Harron Dies After Accidentally Shooting Self

## Star of Many Griffith Productions Recently Had Formed His Own Company, His Pictures to Be Distributed Through Metro

*(Special to Exhibitors Herald)*

NEW YORK, Sept. 8.—Robert Harron, one of the most popular of the younger screen stars, died on Sunday, September 5, from a wound received when his revolver was discharged accidentally while he was unpacking his trunk in the Hotel Seymore.

"Bobby," as he was known to friends and motion picture fans, recently became star of his own organization, his productions to be distributed through Metro Pictures Corporation. "Coincidence," a comedy was his first individual starring vehicle. He had been working at the studios of David Wark Griffith at Mamaroneck.

### Was Once a Printer's Devil

Some ten or twelve years ago "Bobby," then a printer's devil, entered the motion picture industry as an errand boy in the cutting rooms at the Biograph studio in East Fourteenth street. While at this work he received his first opportunity to go before the camera in a minor part, the production being "Dr. Skinnem."

This was the beginning of a career which placed Robert Harron among the foremost of the picture stars. His portrayal of the various roles assigned him in Griffith productions won for him a high place in the hearts of picture fans in every part of the world.

### Starred in "Bobby's Kodak"

"Bobby's Kodak" was his first starring production and then followed such pictures as "Hearts of the World," "The Birth of a Nation," "Intolerance," "The Romance of Happy Valley," "The Girl Who Stayed at Home" and "Way Down East," the last Griffith picture in which he worked.

"Coincidence," his first independent production, had just been completed under the direction of Chet Withey. It will be published shortly by Metro. In his Griffith productions Harron had played leads with Mae Marsh and Dorothy Gish.

### Griffith at Bedside

Immediately following the accidental shooting Harron was taken to the Bellevue hospital, where Mr. Griffith was in constant attendance. Although the doctors had pronounced his condition as critical, not until Sunday was every hope given up for his recovery.

The death of this popular star was a shock to those in the industry and to fans throughout the country. Telegrams of sympathy have been received from hundreds by relatives who have hastened here from California.

## $407,338.22 Suit Is Brought by Vitagraph Against Larry Semon

*(Special to Exhibitors Herald)*

LOS ANGELES, Sept. 8.—Larry Semon, comedian, has been sued for $407,338.22 by Vitagraph. In filing the case in the United States district court Albert E. Smith, president of Vitagraph, alleges that defendant deliberately increased the cost of production through delays, carelessness and waste with the aim of forcing the company to relieve him of his contract.

President Smith declares that when Semon, who is under a three year contract, was refused a new contract at more than double his present salary he announced that he would endeavor to avoid further performances of his obligations under the present agreement.

The company asks that Semon make good the damages and continue his employment with Vitagraph. Mr. Smith says that the company probably will receive five less pictures this year than the comedian had contracted to make. Twelve two reel comedies were called for under the terms of the agreement.

## Jacob Lourie to Show Metro Films Exclusively

*(Special to Exhibitors Herald)*

BOSTON, MASS., Sept. 8.—A contract has just been negotiated between Jacob Lourie, owner of the Beacon, Modern and Park, first run theatres, and Richard A. Rowland, president of Metro Pictures Corporation, whereby Lourie will show Metro productions at his houses exclusively for one year.

The pictures will run simultaneously at all three theatres for a period of seven days on each film. All three of the theatres are downtown houses.

## Theatre Men Aid in Electing Tom Read

### Michigan League Supports Man Who Helped to Defeat Censorship

*(Special to Exhibitors Herald)*

DETROIT, MICH., Sept. 8.—Tom Read, former state representative, was nominated for lieutenant governor by a majority of two to one in the recent primary.

Prior to the election the members of thee Michigan Motion Picture Exhibitors' Association, Inc., displayed slides supporting the candidacy of Read because of his fight against censorship and another motion picture bill which were introduced in the last legislature.

Members of the association believe that the fact that the motion picture interests supported Read enabled him to pile up such a majority.

The policy of the association is to keep the screen out of politics, but a bulletin issued from headquarters explains the action in the recent primary. It read:

"The M. M. P. E. A. does not allow and will not in the future consent to the use of their screens politically. But Tom Read has been attacked because of assistance given motion picture exhibitors, in consequence of which it behooves us to suport the man who supported us."

## Illinois Alliance Will Support Walter Manny

The committee on political action of the Illinois Exhibitors Alliance has asked that exhibitors in the thirtieth district support the candidacy of Walter I. Manny of Mt. Sterling for state senator. The opposing candidate is William H. Dieterich of Beardstown.

Joseph Hopp, chairman of the committee, declared that regardless of party affiliations the exhibitors should support Manny because of his activities in defeating censorship two years ago.

## Show "Earthbound" At Miller's, L. A.

*(Special to Exhibitors Herald)*

LOS ANGELES, Sept. 8.—"Earthbound" will be given a long run at Miller's theatre here, instead of a week's showing at the California, the Goldwyn house.

## Rogers Scores Beat In Debate on Coast

*(Special to Exhibitors Herald)*

LOS ANGELES, Sept. 8— Will Rogers, who knows about as much about the range as any man living, starred in a debate this week with J. Whitcomb Broughter before the Los Angeles Advertising Club. The subject of debate was "Cowboys Have Done More For Humanity Than Preachers."

# City Seeking to Divert Film Activities to San Francisco

## Mayor Appoints Committee of Prominent Business Men to Act In Advisory Capacity to the Pacific Studios Company

*(Special to Exhibitors Herald)*

SAN FRANCISCO, CAL., Sept. 8.—James Rolph, Jr., mayor of San Francisco, has launched a move to divert a portion of the activities of the motion picture industry from Los Angeles and its surrounding territory to the Bay district here.

The city official's initial step in this direction was the appointment of a committee of prominent business men to act in an advisory capacity to Pacific Studios Corporation. The latter organization, recently formed, will erect a fourteen stage plant on the 130 acres recently acquired near San Mateo.

### Members of Committee Announced

Members of the committee are Walter MacArthur, Irving Ackerman, Mayor Thomas J. Brady of San Mateo, Percy E. Towne, Robert S. Atkins, Sam Berger, Paul Carroll, Gustave Brenner, W. D. Fennimore, B. Katschinski, Arnold Liebes, P. H. McCarthy, Halsey E. Manwaring, Ralph McLeran, John O'Connell, James B. Ransohoff, Joseph D. Redding, Angelo Rossi, George Skaller, Raphael Weill and Rudolph J. Taussig.

John J. Jasper, production manager and chief construction engineer of the Pacific company, has arrived here with the plans for the new studios, and work is expected to begin immediately.

### Project Is Endorsed

The project has the endorsement of the Chamber of Commerce, Civic League of Improvements Organizations, Ad Club, and the Motion Picture Welfare Committee of the Board of Supervisors.

According to officials of the organization several big producers already have signed for space at the new studios. It is said also that several of the larger producers have expressed it as their opinions that San Francisco offers better opportunities for production than does Los Angeles.

### Demand New Scenery

One producer declared: "Scenic investiture surrounding Los Angeles has been so completely photographed that producers are demanding new scenic surroundings and in scenic advantages the section proposed is virgin territory and unsurpassed for photographic beauty."

For several years San Francisco has looked with envy on Los Angeles because of its prominence in the motion picture industry and the resultant proceeds from the activities of the industry there. It is believed that good results will be obtained from this first concrete effort to divert a part of the activities of the industry to the North.

"CUSTER'S LAST CHARGE"—IN CINCINNATI

E. R. Custer of Ironton, O., has just opened the Marlow theatre, and is here shown in the hands of his friends. Left to right we have, R. H. Haines, manager First National exchange, Cincinnati; Joe Mayer, Universal press agent; Mr. Custer; Harry A. Bugie, of Dwyer brothers who sold the equipment; and A. Livewire, who sold the seat covers. *(Exhibitors Herald photo).*

# Hampton May Expand Production Activities

## Holds Series of Conferences in East with European Capitalists

Jessie D. Hampton, well known producer, has returned to Los Angeles from New York, where he went at the solicitation of prominent New York and European capitalists who are interested in motion pictures and allied entrprises, including the stage, both here and abroad. A series of conferences was held, during which there was presented for his consideration a project which would involve a notable expansion of his present producing program and extend its scope to the stage as well, through a new and novel arrangement.

This project would contemplate, it is said, the removal of Mr. Hampton's main production activities to the East. Among other features presented by the syndicate was a substantial offer for a return to the stage of H. B. Warner. This offer also contemplated the appearance on the stage of Blanche Sweet and William J. Desmond.

Mr. Hampton's present plans call for a number of feature productions starring Miss Sweet and Mr. Warner, as well as a series of special productions with all-star casts. Although Miss Sweet has been seen in four pictures since her return to the screen under the Hampton management, her success has been emphatic, her latest production being "The Girl in the Web."

Mr. Warner's achievements as a screen star also have been phenomenal and his recent picture, "One Hour Before Dawn," is proving a record-breaker.

One phase of Mr. Hampton's present policy that is significant in connection with the syndicate's proposed plan for a blending of stage and screen actvities is the fact that for some time he has had under contract for the writing of original dramatic material, a number of British authors and playwrights, including Henry Arthur Jones, Jerome K. Jerome, William J. Locke, John Hastings Turner, F. Anstey and others. It is understood that this arrangement is one of the important factors in the pending negotiations.

No definite announcement as to the outcome of the negotiations was forthcoming from Mr. Hampton before his departure for the West, or from the syndicate members, but it is probable that he will return to New York in several weeks for a final conference.

# *National Playhouse Firm Sued by Share Holders*

*(Special to Exhibitors Herald)*

NEW YORK, Sept. 8.—National Playhouse Corporation, organized recently to build theatres, has been sued by several share holders who declare that stock bought at $10 a share is worthless. Frank M. Boothe brought the suit on the claims of five stockholders who paid $1,650 for shares.

Defendants in the suit are Richard S. and Harvey H. Hevenor of Hevenor & Company, the promoters; Arland M. Johnson, president; Gerard Roberts; treasurer; John F. Lamp, vice-president, and Mortimer J. Butler and William S. Scott, directors.

# To Manage Lyric Theatre

George H. Moore, manager of the Orpheum theatre for Jones, Linick & Schaefer, has been appointed manager also of the Lyric theatre, on State street near Van Buren, which remains open all night.

# Goldwyn Resigns Presidency In Company Reorganization

## Rumors Indicate That Messmore Kendall Who Now Is Directing Activities May Be Elected Executive Head of Corporation

*(Special to Exhibitors Herald)*

**NEW YORK, Sept. 8.—Samuel Goldwyn, who four years ago founded Goldwyn Pictures Corporation and later Eminent Authors, a subsidiary, has resigned as president of the company, although remaining "the largest individual shareholder of the company."**

**In the reorganization of the production unit, just effected, F. J. Godsol also resigned as vice-president and chairman of the executive committee.**

### Kendall Actively in Charge

Messmore Kendall, one of the directors, has been assigned direction of the activities of the organization, and it is rumored that he will be elected president to succeed Mr. Goldwyn. Both Mr. Kendall and General T. Coleman du Pont have been elected to the executive committee to replace Goldwyn and Godsol.

In a formal announcement relative to his resignation, Mr. Goldwyn declared:

### Won't Sever Connections

"My action in giving up the direction of the Goldwyn Pictures Corporation does not mean that I will sever my connection with the company which I established. In fact, I am the largest individual shareholder of the company and I am continuing as a member of the board of directors.

"I find, however, after nine years of constant and honest plugging in forwarding the motion picture as an art and as an industry I am greatly in need of a rest.

### Expect No Policy Change

"The motion picture industry is to be congratulated upon the entry to its ranks of such men as General Coleman du Pont and Messmore Kendall. It is not only of great value to the Goldwyn Corporation but to the entire industry."

No immediate change in production policy is expected as a result of the change in administration.

**MESSMORE KENDALL**
**Director now in charge of operations of Goldwyn Pictures Corporation, following resignation of Samuel Goldwyn.**

## Retiring President

**SAMUEL GOLDWYN**
**Has resigned as executive head of producing company which he established four years ago.**

## *Milwaukee Exhibitors Unite To Participate In Activities of City*

*(Special to Exhibitors Herald)*

MILWAUKEE, WIS., Sept. 8.—Representatives of eleven Milwaukee motion picture theatres have organized the Milwaukee Screen Club, the purpose of which will be to participate in all local civic, social and commercial activities.

Leo Landau, of the Butterfly theatre, is president; Ralph Wettstein, Toy theatre, vice-president; Frank Cook, Strand, secretary; and O. L. Meister, Whitehouse, treasurer. Other members are E. C. Bostick, N. B. Lorenzo, Clarence Eschenberg, Harry Hart, E. J. Weisfeldt, H. M. Rouda, J. B. Ollinger, and Charlie Braun. The theatres represented are the Butterfly, Toy, Strand, Magnet, Theatorium, Whitehouse, Princess, Alhambra, Merrill, American and Miller.

Officials declared that it was the intention of the club to bring motion picture stars to Milwaukee.

## *Hamilton, O., Palace Increases Its Prices*

*(Special to Exhibitors Herald)*

HAMILTON, O., Sept. 8.—A 20 per cent increase in admission prices has become effective at the Palace theatre. The prices now charged, exclusive of war tax, are 15 cents for children; 25 cents for adults at matinees, and 30 cents for adults at evening performances.

In announcing the increase, the Palace management says that the change in prices is imperative because of the higher film rentals and the general boost in other operative costs. The orchestra also has been increased to twelve players.

## *Beach Gets Film Rights To Two of His Stories*

Rex Beach, author, has acquired, by order of Circuit Judge Windes, in Chicago, certain screen rights from Selig Polyscope Company to two of his novels, "The Ne'er Do Well" and "The Spoilers." The writer sold the rights to these stories to the Selig company seven years ago. Since then the matter has been in the courts several times.

## New Theatre in Minnesota

PIPESTONE, MINN.—Pipestone's new $100,000 theatre was opened formaliy to the public on September 1.

## DOPE

**The recent readjustment in the executive personnel of the Goldwyn Pictures corporation has given rise to a belief in certain quarters that a not unlikely development of the near future is an alignment between Famous Players-Lasky and Goldwyn.**

**It is declared also that a plan has been put forward which would mean the association of the Metro Pictures corporation with the new group.**

**No official information has been disclosed.**

# Kenneth Hodkinson Is Given High Post With "Big Four"

## Hiram Abrams Promotes Member of Staff to the Position of Executive Manager of United Artists Distributing Corporation

Kenneth Hodkinson, who has been closely associated with Hiram Abrams, president, in direction of United Artists Corporation, has been promoted to executive manager of the company. Mr. Hodkinson, it is said, is one of the youngest executives in the industry.

The recent election of Mr. Abrams to the presidency of the "Big Four" has focused on him additional responsibility and detail, it is said. Mr. Hodkinson, by virtue of his appointment to the position of executive manager, will assume much of the detail heretofore carried by Mr. Abrams, leaving the latter free to look after the larger affairs of the company.

### Other Promotions Are Announced

Other promotions also have been announced by President Abrams. William W. Hines as general sales manager will have an enlarged field of activities; Paul N. Lazarus, who has been advertising and publicity manager, has been named sales promotion manager; Charles E. Moyer, who has been associated with Lazarus, becomes publicity manager, while C. S. Trowbridge, sales manager of the Philadelphia branch, and A. C. Berman, sales manager for Canada, have been called to the home office as assistant general sales managers.

Before his connection with United Artists Corporation, Mr. Hodkinson had quite a number of years of intensive training and experience in the exchange end of the film business, both on the Pacific Coast and in the East. He was also associated with Mr. Abrams in a confidential capacity before United Artists Corporation was formed.

As a result of their previous business relationship, Mr. Abrams called Mr. Hodkinson into his service when he built up his organization for the marketing of the "Big Four" product.

In announcing the appointment of Mr. Hodkinson as executive manager, Mr. Abrams paid him a splendid tribute.

### Has Earned Promotion

"Kenneth Hodkinson," said Mr. Abrams, "has earned promotion if ever a man has. His loyalty, not only to me personally but to the artists whose pictures we are privileged to handle and to the principles on which this organization has been built, has been steadfast.

KENNETH HODKINSON
Executive manager of the United Artists Corporation.

"He combines with this loyalty a sense of justice and fair-play which has made his service to us invaluable in our dealings with our customers, for in all of his work he has tried to live up to the ideal of serving his company best by serving its customers best.

### Respected by Associates

"And then, a man can always be judged by what his fellow-workers think of him. In our own organization, to a man, I know that this appointment will be welcomed by Mr. Hodkinson's associates, for he has earned their respect and sincere affection.

"He has youth, imagination, high ambition and splendid ability, coupled with a fine, lovable personality. To me, he typifies the very spirit of our industry, and I am glad of this opportunity to recognize his value to our own organization and to the upbuilding of the motion picture business."

### Associated with Abrams

Mr. Hines has been in the theatrical and motion picture field for many years. Among his earlier associations were the publicity department of the Keith circuit, advance representative for the Frohman productions, and the ownership and active management of an independent exchange. He was associated with Mr. Abrams in the capacity of general sales manager, before the days of United Artists' Corporation.

Mr. Lazarus is to continue in active supervision over the advertising and publicity work, which will be coordinated, under his direction, with active promotion work in the field. Both Mr. Trowbridge and Mr. Berman have achieved enviable records in their work for the "Big Four," and their promotion has been well earned.

For the past year, Mr. Moyer has been associated with Mr. Lazarus in the advertising and publicity work of the company. He will carry on the work of the department along the lines suggested by the creation of the sale promotion department under Mr. Lazarus.

It is noteworthy, it is pointed out, that all of these changes in the staff of United Artists Corporation are promotions representing an ideal that Hiram Abrams has followed through his entire career in the building of organization. His organization is growing, and his men are growing with it.

JOE BRANDT
Who heads the newly formed C. B. C. Film Sales Corporation.

## *Charges Director Left Her Hanging In Mid Air More Than Two Hours*

*(Special to Exhibitors Herald)*

NEW YORK, Sept. 8.—Emily Marceau, a motion picture actress, had Smythe Addison, a director, brought into court on a charge of disorderly conduct. Miss Marceau declared that Addison, a former Metro director, had left her suspended by a wire in the studio while he was absent two and a half hours at luncheon.

Edward O. Towne, Metro counsel, informed Max S. Levine, magistrate, that Addison no longer was in the employ of the producers and that they sympathized with the actress.

## *Doris May Is Given Role Opposite Courtney Foote*

*(Special to Exhibitors Herald)*

LOS ANGELES, Sept. 8.—James W. Horne will direct Louis Joseph Vance's "The Bronze Bell" for Ince. Doris May will play the leading feminine role opposite Courtenay Foote.

## *Madge Bellamy Will Play With Mac Lean*

*(Special to Exhibitors Herald)*

LOS ANGELES, Sept. 8.—Madge Bellamy, seen with William Gillette in "Dear Brutus" in New York, has arrived in the West to be Douglas MacLean's new leading woman in "One a Minute."

# Ask Candidates for Office To Answer Questionnaires

## Exhibitors of Dozen States Respond to Appeal From M. P. T. O. A.—Insist Office Seekers State Stand On Questions Affecting Theatres

*(Special to Exhibitors Herald)*

NEW YORK, Sept. 8—Every candidate for the state legislatures and the national congress will be required to formally state his attitude on important questions affecting the exhibitors of the country if the movement launched by the Motion Picture Theatre Owners of America continues to bring the results it has attained in the first ten days.

From a dozen states, assurance has come that the exhibitors are insisting upon candidates for state and national offices declaring themselves on censorship, Sunday opening, and theatre taxation. Two months remain to complete the task before the general election November 2.

### Cohen Letter Explains Course of Action

Sydney S. Cohen, president of the M. P. T. O. A., has issued a letter to all members of the organization urging them to take part in the nation-wide movement. He advises the exhibitors to write letters on their own stationery to all state and national candidates in their district, insisting upon an immediate reply.

Illinois exhibitors are quizzing Republican and Democratic candidates for nominations at the Illinois primary which will be held September 15. In many instances, candidates have declared themselves as opposing censorship and special theatre taxes and as favoring Sunday opening.

### Time to Get Busy

"If you are interested either in promoting beneficial legislation or resisting the enactment of hostile laws, this is the time to get busy," says Cohen in his letter to exhibitors. "The experiences of other organizations have proven that candidates for political offices are thoroughly alive to the value and power of the screen. We believe that with the popularity of the theatre and the personnel of the men exhibiting pictures, every fairminded and intelligent candidate for a legislative office will be glad to align himself with the exhibitors in any fair and reasonable demand.

"Thus in the matter of Sunday legislation, in opposition to censorship, on questions of taxation, legislators will surely be found willing to help the motion picture theatre owners and the public that goes to popularize the motion picture theatres.

"It evolves upon you to get the legislator to express himself in a formal and definite manner. This can best be done by issuing "Questionnaires" to all candidates for legislative offices. Send out your questionnaires at once and let your questionnaires be plain, simply asking for an expression of opinion as to the attitude of the candidate on the questions which are of interest to you and your party. Let them know you are writing not merely on behalf of yourself, but as the representative of the men, women and children who patronize the motion picture theatres.

### Wants Pledge on Censorship

"We think it advisable under all circumstances, to get an expression on the question of censorship, and if there is any probability in your State of legislation sanctioning the opening of motion picture theatres on Sunday during certain hours, your candidate should put himself on record on that question as well. Remember that at the coming general elections, members of Congress will be voted for in every state. The coming Congress will deal with questions of taxation. Indeed, men prominent in the last Congress had expressed their willingness to modify the five per cent film tax.

"We believe that if the exhibitors of the country take this question up with their Congressmen and commit him in writing to the abolition of this tax, its removal is altogether probable. It is considered best and most effective to send individual letters on your own stationery, as members of Congress are very much opposed to most stereotyped literature with which they are deluged every day. We therefore advise you to avoid stereotyped letters and ask you to sit down and write a personal letter on your own stationery in your own language to your own Congressman. Please keep the officers of your state organization, as well as the national officers, informed on answers to your questions on the subject of Federal taxation. We will be glad to advise you in any way on this important subject, if you will write us, and we will try to answer your questions fully."

## Improvements in Ohio

FINDLAY, OHIO.—A marquee is being built on the front of the Majestic theatre and other improvements are being made.

# N. A. M. P. I. Will Aid Manufactures

## Will Cooperate In Promotion of An Exposition In Buenos Aires

*(Special to Exhibitors Herald)*

NEW YORK, Sept. 8.—A committee comprised of men in various branches of the industry has been appointed by William A. Brady, president of the National Association of the Motion Picture Industry, for the purpose of cooperating in promoting an exposition at Buenos Aires in March and April, 1921, which will be under the auspices of the national exposition of the United States Manufacturers.

President Brady calls attention to the fact that the exposition has the full sanction of the Federal Trade Information Service and the Bankers' Information Service of Washington, D. C., both of which organizations are actively behind the proposition.

The committee includes the following men: Albert E. Smith, Vitagraph, Chairman; Adolph Zukor, Famous Players-Lasky Corporation; J. D. Williams, First National Exhibitors' Circuit; William Fox, Fox Film Corporation; Samuel Goldwyn, Goldwyn Pictures; Paul Brunet, Pathe Exchange, Inc.; Morris Kohn, Realart Pictures Corporation; B. N. Busch, Republic Distributing Corporation; W. R. Rothacker, Rothacker Film Manufacturing Company; Lewis J. Selznick, Select Pictures Corporation; Percy L. Waters, Triangle Distributing Corporation; Carl Laemmle, Universal Film Manufacturing Company; Millard Johnson, Australasian Films, Ltd.; Paul H. Cromelin, Inter-Ocean Film Corporation; M. Moran, Inter-Ocean Forwarding Company; E. Mattson, John Olsen & Company; A. S. Kirkpatrick, Robertson-Cole Company; Reginald Warde; Martin J. Quigley, EXHIBITORS HERALD, Chicago; Lesly Mason, *Exhibitors Trade Review;* William A. Johnston, *Motion Picture News;* George Blaisdel, *Moving Picture World;* Willard B. Cook, Pathescope Company of America; Nicholas Power Company, Edward Earle, D. M. Porter, Precision Machine Company.

## Druggist Buys Theatre

GEORGETOWN, ILL.—Mike Gerib has sold his motion picture theatre here to Mr. McGee, who recently withdrew from the drug firm of Blayney & McGee.

# *What Exhibitors Are Saying About* EXHIBITORS HERALD

"Couldn't, wouldn't and shouldn't run a show without the 'Exhibitors Herald.' Send it and I'll watch it grow with interest."—Willard H. Moody, 2704½ West 9th St., Los Angeles, Calif.

"'Exhibitors Herald' is eagerly awaited each week and is considered a most valuable business aid in every respect to this office. May it continue along its present bright lines."—Howard O. Pierce, Publicity Manager, John H. Kunsky, Inc., Detroit, Mich.

"'What the Picture Did for Me' is the best department of 'Exhibitors Herald' and should be well supported by all exhibitors. It alone is worth the price of subscription. I book a great many of my pictures on this service. I started my show with 'Exhibitors Herald' and they are still running together and make a good team."—W. L. Hamilton, Manager, Mazda Theatre, Alden, Kans.

# Works of Irving Bacheller To Be Filmed by Hodkinson

## Only Two of Author's Stories Are to Be Produced Annually, Six Months To Be Devoted To the Making of Each Picture

The novels of Irving Bacheller, one of America's foremost authors, are to be produced for distribution through W. W. Hodkinson Corporation, according to an announcement by W. W. Hodkinson, president of the exchange organization.

Present plans are to produce only two of the stories annually, with six months being devoted to making each picture. President Hodkinson will turn the novels over to an independent producer for production on "a massive scale."

### Will Not Enter Production Field

The distributing unit emphasizes that Mr. Hodkinson in acquiring the works of Bacheller does not enter the production field but simply serves as a "go-between for the independent producer and the independent exhibitor."

Mr. Bacheller heretofore has refused offers made to him to purchase his books for pictures. In a letter accompanying his acceptance of the contract, the author writes Mr. Hodkinson as follows:

"I am one of the many who rejoice in your vision of better things for the moving picture stage and in your efforts to make them a reality. The silent drama can be, and ought to be, the most effective agency for civilization in modern life. At the same time, it can afford as many thrills as any man can accommodate.

"It is more entertaining to see Lincoln slaying one of the great enemies of men than to witness a fatal duel in a barroom. The former excites a grand emotion which leaves in the mind something helpful and worth having; the latter takes away a little of one's respect for the sanctity of human life. Decency and virtue and high motives can really be very thrilling. The man who doubts it would better go and try to buy a ticket for John Drinkwater's play when it opens again. You do not underestimate the crowd.

"Therefore I am glad to turn my books over to you and to wish you all good luck with them. I shall be glad to do what I can to further your plans."

EVE PIERSON
As the Angel of Mercy in the prologue of "Determination" being made under the direction of John L. McCutcheon.

### Born in America

Mr. Bacheller is an American on both sides of his family. His people are of deep-rooted race, industrious, intellectual, God-fearing and self-respecting, and each and every one of these qualities manifest themselves in the writings of the man himself. He was born in a clearing in St. Lawrence county, New York, and he not only keeps his native land in memory but he has put it imperishably into American fiction.

It has been estimated by Mr. Bacheller's publishers that well over 5,000,000 copies of his books have been put into circulation. Every one of them has numbered among the "best sellers," the publishers declare. Perhaps the best known of all of them is "Eben Holden," his first great success. Pioneer life in America is its theme, and it is replete with action and well-sustained suspense. The same theme underlies "The Light in the Clearing," which is counted as one of the important pieces of fiction he has put forth.

### Suited to Production

Mr. Bacheller's books are ideally suited to picturization, it is said. All of his books are extraordinary. Beginning with "Eben Holden" the list reads as follows: "A Man for the Ages," "Keeping Up with William," "The Light in the Clearing," "Keeping Up with Lizzie," "Silas Strong," "D're and I," "The Master," "Darrel of the Blessed Isles," "Charge It," "The Turning of Griggsby," "The Hand-Made Gentleman" and "Eben Holden's Last Day A-Fishing."

It is Mr. Hodkinson's intention to hold these books until such time as he finds the independent producing company best fitted to handle them. It may be that one or more of the companies now publishing their output through W. W. Hodkinson or that some new company will produce the pictures, it is declared.

## *John Balaban Robbed of $120 by Bandits*

John Balaban, of Balaban & Katz, owners of a chain of motion picture theatres in Chicago, was robbed of $120 one night recently, as he and Matthew Turner, another exhibitor, were driving through Lincoln Park. The latter lost $50.

## Bob Rohde Proves To Be Good News Hound

Bob Rohde of Peacock Productions' publicity department dropped into the editorial rooms of the Tulsa (Okla.) Tribune to "get over" a piece of publicity. But—!

Victor Barnett, managing editor, who was city editor of the Chicago American when Rohde was city editor of the Chicago Post, immediately pulled Rohde into service and sent him to cover the lynching of Roy Belton.

Rohde, who has handled some big yarns which have broken in New York and Chicago, was back in the Tribune office well ahead of Barnett's own staff men. He shoved through a few brisk paragraphs for a replate which the Tribune got on the streets more than a half hour ahead of its rival and then bit into a detailed story.

The first "take" was enough for Barnett. He was getting exactly what he'd hoped to get when Bob walked in and begot an idea. It went out to the composing room slugged "Lead all—Lynch" and came through in four-column measure 10-point black face.

"Good yarn!" said Barnett, when "thirty" had been written.

Bob grinned.

"Bring you in a better one some evening if you'll give it the same play," said he.

## *Oklahoma City Sees House Improvement*

*(Special to Exhibitors Herald)*

OKLAHOMA CITY, OKLA., Sept. 8.—Manager Tom H. Boland of the Empress theatre recently has added several attractive improvements to his showhouse. A new pipe organ, upholstered seats and an electric sign are among the improvements.

## *Animated Organized to Produce Cartoon Reel*

*(Special to Exhibitors Herald)*

LOS ANGELES, Sept. 8.—The latest film organization to be effected here is Animated Models Company. It is sponsored by J. L. Roop and J. P. White. The company will produce animated cartoons of half reel length.

## "Home Rule" Is Title Of Conklin's New Film

"Home Rule" has been decided on as the title for Chester Conklin's first two-reel comedy for Special Pictures Corporation, which Harry Edwards is directing. It was originally titled "His Wife's Relations." Frances Conrad, Jack Singleton and others are seen in the comedian's support.

## Favor New Jackson House

JACKSON, MICH.—The Olwyn, the new motion picture theatre in the south part of the city, at the corner of Francis and Robinson streets, gives promise since its recent opening of great popularity. J. and F. Parsons are owners of the house.

# 6,000 Theatres Observing National Paramount Week

## Famous Players-Lasky Officials Declare That Every Available Print Is Being Shown—Say 1,000 More Houses Could Have Been Booked

*(Special to Exhibitors Herald)*

NEW YORK, Sept. 8.—Paramount Week is in full swing and with somewhere between 5,500 and 6,000 motion picture theatres in the United States showing Paramount pictures every day during the entire period from September 5 to 11, inclusive, Famous Players-Lasky executives state that it is not only the biggest sales event in the history of the organization but the biggest that the industry has ever known.

"Our most optimistic expectations have been exceeded to a point which actually staggers our belief," said Al Lichtman, general manager of distribution today. "Never before have we had such an exhibition of enthusiasm on the part of our sales organization, including everybody from General Sales Manager Kent, his assistants at the home office, district and branch managers down to every worker in the exchanges. And never before have we had such a demonstration of confidence in our product from the exhibitors of the country.

### Aids Deserving of Congratulations

"I am sure that I voice the sentiment of Mr. Zukor and the other executives of the company as well as my own when I say that the distribution department, especially the sales, advertising and publicity and exploitation divisions, are deserving of the heartiest congratulations on the complete success achieved. Nor is the production department any less entitled to praise, for we realize that it is the quality of our pictures that formed the real foundation for the success of the week."

The most amazing fact in connection with the event, Paramount executives point out, is that every available print in all the exchanges is booked solid for the entire week. This necessitated the requisitioning of many prints among the different exchanges and the transfer of several a distance of 1,000 miles or more. So perfect was the operation of the system, however, that this was accomplished without confusion and the sales executives at the home office realized early last week that the physical limits of the bookings had been reached.

### Short of Prints

Had more prints been available, according to estimates of the branch managers, no fewer than 1,140 more theatres could have been booked for the week, some exchanges having to refuse requests for bookings. Efforts to obtain additional prints were unavailing chiefly on account of the laboratory strike which held up the production of positive film for an extended period.

**Requests for additional prints had to be denied and the branch managers at Detroit, Chicago and Minneapolis each reported that they could have booked at least 200 more theatres. New York reported that it could have booked 100 more, Boston 30, New Haven 25, Buffalo 80, Philadelphia 45, Cleveland 80, Denver 20, San Francisco 20, Atlanta 35, New Orleans 50, Dallas 30 and Oklahoma City 25.**

### Leader Not Chosen

The latest reports on the number of bookings and the sales receipts indicated no fewer than ten exchanges closely bunched in the lead in the struggle for first honors. So varying have been the conditions in the different offices, however, that an announcement of the actual leaders will not be forthcoming from the home office for another month.

## Transfer Illinois House

PLEASANT HILL, ILL.—Sitton Brothers have purchased the Galloway Brothers & Jennings building and picture theatre.

## Harding Pays Tribute To the Film Industry

**Warren G. Harding, Republican presidential nominee for president, in a recent address to stars of the stage and screen, paid a tribute to the motion picture, declaring that there was "no single avenue for the dissemination of information equal to that of the moving picture."**

## *Government Consul Says Madagascar Is Open to U. S. Film*

*(Special to Exhibitors Herald)*

WASHINGTON, D. C., Sept. 8.—A good demand for American motion picture films could be created in Madagascar, according to the American consul at Tananarive. The theatre-going people in the colony appear to be very fond of American pictures, it is declared, scenes representing the Far West and American adventure pictures being particularly well liked. Should American films be shipped to Madagascar, however, it is essential that all titles be in French, as English is not understood.

At present most of the films in use are imported from Paris on a rental basis. They are passed on to the different theatres after exhibition. It is reported that the proprietor of the leading motion picture theatre in Madagascar recently imported a fair amount of English films on a rental basis, but that they did not meet with the same popularity as the French films. Italian films have also failed to take well with the public, it is said.

### EXCHANGE MANAGER GETS LOVING CUP

**Left to right—F. V. Chamberlain, Joseph H. Gilday, Kansas City exchange manager, Al Lichtman, Eugene Zukor, Adolph Zukor, and S. R. Kent. Mr. Gilday receives cup for heroic behavior during recent fire when the Kansas City Paramount exchange was destroyed.**

# D. W. Griffith's "Way Down East" Able Presentation of Stage Classic

D. W. Griffith's motion picture version of "Way Down East," which was given its first public exhibition at the Forty-fourth Street theatre, New York City, on Friday evening, Sept. 3, will provide a subject for endless discussion as to its artistic merits and in the meantime will go right on establishing itself with the public as a picture of universal and enthusiastic popularity.

The story of "Way Down East," its vogue for nearly two generations, its emotional and scenic possibilities are, of course, of a calibre that a far less able director than Mr. Griffith could hardly have failed making a subject of strength and appealing interest. Hence much was expected of Mr. Griffith and, happily, much has been delivered, yet in a more uneven manner than in any of the great previous productions of Mr. Griffith.

The outstanding feature of Mr Griffith's "Way Down East" is not the drama, not the characterizations, nor what has come to be known as "the Griffith touches"—as might have been expected—but a sensationally melodramatic scene near the conclusion of the picture in which the Anna Moore of the story is rescued from a block of ice which was swiftly carrying her toward the brink of a cataract. This incident is sheerest melodrama, but it is done in a thoroughly masterful manner, and we doubt the existence of an audience anywhere that will remain impervious to its tremendous punch.

The Griffith version proceeds slowly; in fact, too slowly into the story. The spectator is well into the picture before the drama of it begins to take hold. In one place considerable footage is devoted to what practically amounts to a fashion show. A portion of this which was done in the color process was a signal disappointment. The illusion of reality was destroyed and an undesirable impression effected in several instances where the black and white was flashed suddenly into colors with no reason except its possible pictorial effect. The sudden flashing of a figure from plain photography into colors and then back again suggested the magician's wand, to the great detriment of the realism of the moment.

Aside from these few unfortunate spots the photography of the production is truly marvelous. Several pastoral New England scenes are among the most beautiful that have yet been fixed upon the screen. The snow and ice scenes are splendidly photographed and the effect is strikingly realistic.

The serious roles of the story are excellently done. The very best of the vivid emotional bits that Miss Lillian Gish has done in the past are easily equalled if not excelled. Richard Barthelmess, exhibiting a more mature and confident ability, gives a very excellent performance of David Bartlett, the squire's son. A thoroughly notable characterization is that of Lowell Sherman, the polished deceiver. Considerable comedy is attempted and several of the comedy types are very good. It may be added, however, that much of the comedy is decidedly in the burlesque vein, and the fidelity of it is assailed in a great part of the business.

Mary Hay as Kate Brewster is delightful in the ingenue bit. Burr McIntosh gives a valid and convincing portrayal of Squire Bartlett. Others of merit and prominence in the thoroughly satisfactory cast are Kate Bruce, Creighton Hale and Vivia Ogden.

The Griffith version is an able presentation of the rich heritage from the speaking stage. Its enthusiastic admirers will be legion. As in the case of the stage play, time will but slowly dull its popularity.—M. J. Q.

## Porges Joins Schwab Sales Force and Now Is in the Middle West

The appointment of Walter J. Porges, widely known in motion picture circles, to the sales force of D. N. Schwab Productions, is announced by Joseph Klein, general manager.

Porges will leave soon for the Middle West, his itinerary including Detroit, Cincinnati, Milwaukee, Minneapolis, Omaha, Des Moines and Denver. He is carrying with him a print of "Fickle Women," which he will screen before representative state right buyers in that territory, the appointments for the screenings having been consummated by wire.

Mr. Porges' previous connections were with Select as assistant sales manager, and later with the Famous Players, as assistant sales manager in the home office.

## "Law of Yukon" Shown In Double Boston Run

"The Law of the Yukon," Charles Miller's picturization of Robert W. Service's verse classic of that name, enjoys the distinction of simultaneous runs in two of Boston's popular cinema palaces, the Modern and Beacon theatres.

The production recently played a day and date engagement of seven days at both houses, one of the few instances on record the current season, it is claimed, wherein two first-run theatres in Boston played one picture simultaneously.

## Erect New York Theatre

NEW YORK.—The construction of a one-story motion picture theatre on property owned by the city at the northwest corner of Henry and Forsythe streets is planned for the near future. It will be fireproof, with a frontage of 116 feet on the former and 99 feet on the latter street. Man Bridge Realty Company, H. Jacobs, president, is the lessee. The cost is estimated at $120,000.

UNUSUAL NIGHT SCENE FROM "KISMET"

One of the expensive street sets built for the Robertson-Cole production in which Otis Skinner is starred.

# "While New York Sleeps" Is Having Indefinite Lyric Run

## Engagement Is Extended by Fox After Enthusiastic Reception of Production by Residents Of Entire Metropolitan District

"While New York Sleeps," which is termed by Fox Film Corporation as the "1920 cinemelodrama," and which was booked for a limited engagement at the Lyric theatre, a Shubert house, in New York, has had its run extended indefinitely.

In addition to this extended engagement of the production at the Lyric, the picture has been booked to play simultaneously at the Astor, another Shubert theatre only three blocks from the Lyric.

### No Like Circumstance Exists

According to the producers, "this is the greatest tribute ever paid to the success of a theatrical entertainment." They declare that a like circumstance never has been recorded, even with a stage play.

Although "While New York Sleeps" opened at the Lyric on a two-a-day plan, it now is playing continuous performances at $1 top. It also will furnish continuous entertainment at the Astor.

### Praise from Coast

While this picture was being shown at the Lyric during its opening week, it is said that reports conveying the warmest praise were received in New York on the success achieved by the film in Los Angeles. Fox officials believe that the introduction of this new form of screen play will mark the beginning of a series of such films, as they lend themselves admirably to continuance performance plan of entertainment, while figuring as films of the highest class and commanding the higher prices.

"While New York Sleeps," still playing New York, also has been booked on a special plan arranged by the Fox organization, the details of which will be announced shortly. This plan is known to include the engagement of experts for exploitation in the big cities throughout the country.

### Three Players in Cast

The picture is a play in three episodes, and is acted throughout by three principal players, each of whom has won high honors by reason of his or her work in each episode. The design of the picture offers unusual opportunity for the display of histrionic ability, versatility and dramatic technique. The three artists are Estelle Taylor, Marc MacDermott and Harry Sothern. In each of the episodes they portray distinctly different types of character.

In the last episode Earl Metcalfe appears as one of the principals and plays an important role as a gang leader. His impersonation has won unstinted praise, as a study true to life in its every detail.

The production as a whole was praised by the trade paper and New York dramatic critics. Charles J. Brabin, who directed it, also collaborated with Thos. J. Fallon in writing the story.

## *Nazimova May Head Own Producing Unit*

*(Special to Exhibitors Herald)*

LOS ANGELES, Sept. 8.—Nazimova is on her way to New York, where she will join her husband, Charles Bryant, for a brief vacation. At the expiration of her Metro contract, calling for two more pictures, it is said that she will start her own producing company.

## *First National Opens Its Own Exchanges In Dominion of Canada*

*(Special to Exhibitors Herald)*

NEW YORK, Sept. 8.—Associated First National Pictures, Inc., has established its own exchanges in the Dominion of Canada and has divided the country into two sections for the efficient handling of its business there.

The two new units are Associated First National Pictures Eastern Canada, Ltd., and Associated First National Pictures Western Canada, Ltd. The first will handle business for Ontario and Quebec while the latter will have headquarters at Vancouver.

W. J. Drummond, with headquarters at Toronto, will supervise the Eastern division, with W. J. Reid as branch manager in the Ontario capital and A. Gorman for the province of Quebec.

## Typhoon Fan Sign Greets Exhibitors

### Big Electric Advertisement Flashed to Thousands At Convention

During the recent convention of the exhibitors of eastern Pennsylvania, southern New Jersey, and Delaware, held at the Garden theatre in Atlantic City, the Typhoon Fan Company of New York leased space on the large electric sign at the top of Keith's Garden Pier theatre.

During the several nights during which the convention was held, this large sign flashed on and off to thousands of people the advertisement of the Typhoon Fan Company.

Notwithstanding the fact that Atlantic City has always been known for its cool ocean breezes, the proprietors of the Garden Pier theatre installed this summer a Typhoon Cooling and Ventilating System.

## *Famous Players Delay Erection of Theatre*

*(Special to Exhibitors Herald)*

INDIANAPOLIS, IND., Sept. 8.—Announcement has been made that Famous Players-Lasky Corporation has decided not to start construction on its new theatre until January 1, 1922. The company has a ninety-nine year lease on that part of the English Hotel building facing the Monument Circle and East Market street and first arrangements were to vacate the hotel building and start construction work on the new building on January 1, 1921. The delay is attributed to the high cost of building material and the difficulty in obtaining material in large quantities.

## *Dorothy Phillips Aids Labor Day Celebration*

*(Special to Exhibitors Herald)*

LOS ANGELES, Sept. 8.—Dorothy Phillips was a feature of the Labor Day celebration here. She presented a handsome silver loving cup to the winner of the women's fifty yard dash.

TYPHOON'S ATLANTIC CITY AD

Atop Keith's Garden Pier Theatre, Atlantic City, the Typhoon Fan ad shown out nightly during the recent exhibitors convention there.

# First National's Test Ballot To Forecast Women's Vote

## It Is Said That Politicians Look to This Canvass to Ascertain the Probable Outcome in Important States Such as New York and Ohio

Astute politicians, it is said, are waiting with interest the outcome of "Straw Vote Week," which is to be conducted during the week of September 19 to 25 by Associated First National Pictures, Inc., in more than 5,000 motion picture theatres, which, they believe, will give a fairly accurate forecast of the vote of more than 8,000,000 women enfranchised by the nineteenth amendment.

One of the principal objects of "Straw Vote Week," it is said, is to sound the political sentiment of the women of the country. In this connection it is pointed out that political chiefs in the past have been able to get a line on the states where women had equal suffrage, but the enfranchisement of all of the 27,000,000 women of voting age has made the situation more intricate.

### Will Show Sentiment in Key States

In such important key states as New York, Ohio, California, New Jersey, Indiana, Wisconsin, Missouri, Oklahoma, Kentucky and others, where the outcome is often uncertain, it will be possible by means of the test ballot to get a comparatively exact forecast of the trend of party sentiment.

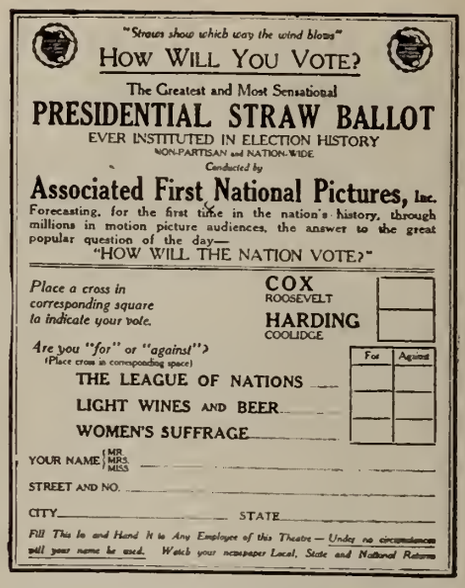
It is the aim of those in charge of "Straw Vote Week" to ascertain also the attitude of the voters on two outstanding referendum questions—the league of nations and modified prohibition with light wines and beer.

### 4,000,000 to Vote

In the week of straw bălloting the motion picture theatres are expected to reach between 4,000,000 and 6,000,000 voters, and it is expected that the final result will be announced from Associated First National headquarters in New York fully a month before the November election.

While both parties claim to have gained strength from the enfranchisement of all the women of the country, those who are on the "inside" assert that the political managers are completely at sea as to which way the new votes will go.

In the past the women's vote has often divided about the same as the vote of the men, but this is not always the case, as suffrage states have many times demonstrated. Although thousands of women in the country have long taken an active interest in politics, the great mass of the new voters are of the type who have remained inconspicuously at home and who are just at this time commencing to realize the responsibility of choosing a president of the United States.



"Straws show which way the wind blows"

HOW WILL YOU VOTE?

The Greatest and Most Sensational

PRESIDENTIAL STRAW BALLOT

EVER INSTITUTED IN ELECTION HISTORY

NON-PARTISAN and NATION-WIDE

Conducted by

Associated First National Pictures, Inc.

Forecasting, for the first time in the nation's history, through millions in motion picture audiences, the answer to the great popular question of the day—

"HOW WILL THE NATION VOTE?"

Place a cross in corresponding square to indicate your vote.

COX ROOSEVELT

HARDING COOLIDGE

Are you "for" or "against"? (Place cross in corresponding space)

| | For | Against |
|---|---|---|
| THE LEAGUE OF NATIONS | | |
| LIGHT WINES AND BEER | | |
| WOMEN'S SUFFRAGE | | |

YOUR NAME {MR. MRS. MISS}

STREET AND NO.

CITY STATE

Fill This In and Hand It to Any Employee of this Theatre — Under no circumstances will your name be used. Watch your newspaper Local, State and National Returns

Associated First National Pictures' straw vote ballot on the presidential race and other matters of timely interest.

## Seek Location in Boise

BOISE, IDAHO.—J. Von Herberg, of the firm of Jensen and Von Herberg, owners of fifty motion picture theatres in Oregon, Washington and Montana and Independent Booking Company, has been investigating the possibilities of establishing a $600,000 theatre here. The Liberty Gardens at Ninth and Main streets is one site being considered.

## *Musicians to Operate House With Orchestra*

*(Special to Exhibitors Herald)*

SPOKANE, WASH., Sept. 8.—The musicians' union here is planning to lease and operate a motion picture theatre here, according to Fred W. Green, president of the federation. The purpose of doing this is to introduce orchestras into picture houses.

"Spokane should have orchestras in its picture shows, the same as other cities of this size," said Mr. Green. "The picture house proprietors here are not inclined to take this step, so the musicians' union is planning to do so."

## *Price Writes Play*

*(Special to Exhibitors Herald)*

LOS ANGELES, Sept. 8.—Guy Price, motion picture editor of the *Los Angeles Herald*, is spending his vacation writing a six-reel photoplay.

TWO DRAMATIC INCIDENTS FROM "THE STEALERS"

Robertson-Cole offers as a special feature William Christy Cabanne's big production with a special cast.

# Mayflower Launched Two Years Ago

## *President Prager Declares Corporation Was Organized With Idea in Mind That Pictures Should Be Created and Not Made, and That Director Should Be Given Free Hand*

THAT the independent producer as the champion of the "created photoplay" has contributed largely to the artistic progress of the motion picture was the keynote remark made by Benjamin A. Prager, president of Mayflower Photoplay Corporation apropos of the second anniversary of the company's existence. Mr. Prager defined clearly the "Mayflower idea," which he described as centralized authority. In other words, vesting with the director absolute power over production, which, he asserts, has done much to supplant the machine-made picture with a product that represents the creative ability of one mind.

Mr. Prager's talk was enthusiastically acclaimed by George Loane Tucker and Allan Dwan, whose productions are presented by Mayflower; R. W. McFarland, the company's West Coast manager; Jerry Farrar, in charge of studio publicity; Bert Adler, Dwan's Eastern representative; and a host of West Coast screen celebrities and Los Angeles newspapermen. The Mayflower president called attention to the coincidental fact that, exactly 200 years ago, the Pilgrim ship, Mayflower, arrived safely at Plymouth.

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"THE new idea with which Mayflower was imbued upon its organization two years ago," said Mr. Prager, "consisted of the firm belief that photoplays should be created and not 'made'; that the director should be given a free hand in choosing his story, selecting the cast and perfecting a complete art unit in action photography.

"I am glad to state that Mayflower Photoplay Corporation, from the standpoint of financial return, standard of pictures, and public response has been a gratifying venture.

"The idea with which Mayflower was launched opened a new field in the production of films, contradictory to the operation of the large film corporations, which maintain many separate departments, each with a separate duty to perform. The whole organization was, in most cases, a perfect machinery which, when coordinated, worked efficiently and effectively. But, when the product was completed, it represented the composite skill of many hands and many ideas. It was almost always a product, rather than a creation.

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"IN THE large corporations, the scenario department selects the story; the financial department sets a maximum figure on the cost; the costuming department makes the wardrobe, according to its own ideas of the requirements, and so on down the line. Hence, five or six factors that contribute to the production place five or six dfferent interpretations on the story and its spirit.

"A director who has no hand in picking the story, molding the continuity, choosing the cast, designing the sets, etc., can have only a secondary interest in the work he is entrusted with. He may absorb the spirit of the story, but, in most instances, he is restricted from conveying it to the other factotums, who generally work as an independent unit.

"The first product of the 'Mayflower idea' was George Loane Tucker's 'The Miracle Man,' which completely established its efficacy. During the making of this production, Tucker, under his Mayflower contract, had perfect freedom to create an artistic photoplay as he alone thought it should be.

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"TUCKER'S success is not an isolated instance. Allan Dwan, Sidney A. Franklin and R. A. Walsh, under their Mayflower contracts, have done the best work of their respective careers. Like 'The Miracle Man,' Mr. Dwan's latest production, 'The Sin of Martha Queed,' which I have just seen, is a complete example of the fulfillment of the idea embodied in the spirit of the Mayflower company, which briefly stated, is to have the pictures the result of one man's ideas, ability and experience.

"This picture, I am happy to say, is a model. Mr. Dwan wrote the story himself, worked on the continuity, directed the scenes, and cut, edited and titled the entire production. To begin with, he understood and was in sympathy with the theme. He was able to maintain the spirit and substance of the story throughout, because he was not forced to accept unsympathetic and utterly detached ideas and assistance from outside sources. The end, in this case, again amply justified the means.

"When a novelist creates a story, he does not send it around to half a dozen people for their ideas before he completes his work. When a director conceives a picture or discovers a story that enthuses him, he should be permitted to make that picture just as he visualizes it and be given all reasonable assistance and leeway in the process."

## En Route East

**Benjamin A. Prager, president of Mayflower Photoplay Corporation, is en route to New York, after spending several weeks on the West Coast, arranging Mayflower's program of production for the ensuing year. Mr. Prager's itinerary calls for stops in San Francisco and Chicago, where he will confer with the divisional managers of First National, relative to the distribution of Mayflower's forthcoming productions, and observe closely the trend of the Western picture market.**

**According to reports from well-posted quarters, Mr. Prager's sojourn in Los Angeles has produced several interesting developments connected with Mayflower's future production plans. It is intimated that, as a result of Mr. Prager's activities in Los Angeles, an important announcement can be expected from the Mayflower headquarters shortly.**

**Representatives of the trade press, who interviewed Mr. Prager before he boarded the train at Los Angeles, requested an official confirmation of the reports. The Mayflower president, however, gave a non-committal reply, although he intimated that he would "throw some light on Mayflower's future plans" after his arrival in New York.**

## *Read Has Completed "Leopard Woman," His First A. P. Subject*

J. Parker Read, Jr., announces that his initial Associated Producers, Inc., production has been completed. The adaptation of Stewart Edward White's novel, "The Leopard Woman," starring Louise Glaum, originally was destined to have been the first of the A. P. publications, but Producer Read saw wherein he could add to the already lavish detail and instructed director Wesley Ruggles to take more time.

"The Leopard Woman," it is reported, cost more to produce than any of J. Parker Read, Jr.'s former productions. It has a supporting cast headed by House Peters.

Louise Glaum has left Los Angeles for a trip along the California Coast, and upon returning will start immediately on her next production for the Associated Producers, Inc.

## Reads Up On Husbands

**ANNA LEHR**

**In a scene from The Truth About Husbands," first of a series of three special features made from famous plays by Whitman Bennett for Associated First National Pictures.**

# Smart Gowns in Next Young Picture

*Star Spends Several Days in Chicago While En Route To Coast—Tells "Exhibitors Herald" Representative of Her Plans for Forthcoming Productions She Will Make*

**CLARA KIMBALL YOUNG**
**Who is to be starred in Harry Garson Productions.**

THE part of a French modiste in a Fifth avenue shop is the role that Clara Kimball Young will play in her next picture.

In it she says she will wear more than $60,000 worth of gowns, wraps and accessories that represent the three weeks' shopping tour in New York from which she is now returning to the Coast. From Chicago, where she visited four days during the week of August 30, she planned to go to Omaha and perhaps to Minneapolis to visit friends before returning to California and work on the four pictures planned by the company in which she has a business as well as a professional interest.

With Miss Young in Chicago, closing territorial distributing arrangements, were Harry Garson, her director and manager, and Harry Reichenbach, her Eastern representative. The trio met with cordiality a representative of THE EXHIBITORS HERALD, and Miss Young chatted about her plans for the future, her regard for Chicago, her tastes in the sartorial and her ambitions.

* * *

"We will make both features and super-features from now on in the studios we have furnished about fifteen miles from the center of business activity in Los Angeles," she said. "The studios, by the way, are very beautiful. They are furnished in mission style. There is a rose garden, not far enough advanced for pictures to be scened there, but already producing some of the many flowers we use in pictures. By the way, our employment of quantities of real blossoms and natural surroundings is one distinct difference from the artificiality of the legitimate stage. It has spoiled me for the enjoyment of the average stage play, for I always want to cry out, 'get something real' when an actor or actress disports artificial flowers, and I can never forget that the scenery is not natural.

"So it is with clothes. I prefer New York styles to the Parisian because they have the modifications that best become the American woman. French frocks are made for the French type and that is not the American woman's style. I like wearables that are fashionable in a refined, unobtrusive way. I dislike the bizarre, and in whatever I wear I always insist upon its being of genuinely lovely texture. I will not wear imitation jewelry, either. I should be uncomfortable in anything artificial."

* * *

Miss Young's appearance at the moment in no detail belied her words. While she wore no jewelry with her house gown of black satin and grey chiffon, studded with steel buttons and with hand-embroidered tunic, she gave the impression of quiet elegance which she favors. Her hair, black as hair could ever be, rippled in thick waves, simply parted and brought low over her ears. Her great brown eyes were a part of her compelling beauty and her graciousness of manner and easy conversation gave the outstanding impression of wholesomely appealing poise.

She expressed her great joy in her work in "Mid-Channel," the picture she has just completed, a screen dramatization of the stage play which made such success for Ethel Barymore.

"It gave wonderful opportunity for skillful work," she said, "there is so much to it."

* * *

Miss Young expressed an eagerness to play the heaviest sorts of dramatic roles, and expects, if the satisfactory vehicle can be found either in America or abroad, to go back in two years to the legitimate stage and play such a part. She says she realizes—and regrets—that the favor of fans must keep her in the lighter plays, but appreciates the wisdom of catering to their preference.

"I am positive of making a greater success on the stage than in the pictures," she declared. "Voice is the greatest factor in 'getting over' one's abilities. With another year of training in diction, added to the stage experience I have already had, I have confidence that I can fulfill this faith I have in myself."

* * *

Sada Cowan, Miss Young informed, is the new scenarioist engaged to write the next four pictures. She wrote the screen play, "Hush," a Clara Kimball Young feature to be published on October 15. She came to the newly formed company from De Mille, for whom she wrote "Don't Change Your Husband" and other plays.

She reminded that Chicago was her birthplace, and expressed her preference for it above New York.

"It is not so narrow," she said. "Chicago is like the young lad of sixteen or so, just developing into manhood, and the advances of the last ten years made in every way here are marvelous."

## *Texas Exhibitors to Continue with Plans For Booking League*

*(Special to Exhibitors Herald)*

DALLAS, TEX., Sept. 8.—Officers of the Texas Exhibitors Association, Inc., organized at a state convention in July, met here recently at the request of E. T. Peter, president and decided to continue with their development of the booking organization.

According to President Peter several exchanges here have promised cooperation in the project.

It also was decided at the meeting to hold a large motion picture ball some time in November. Plans now are to have several stars present at the affair.

## Fox Executives Certain Clyde Cook Will Succeed

Enthusiasm is expressed at the home office of Fox Film Corporation and reported from its branch offices throughout the country over the first Clyde Cook special comedy, "Kiss Me Quick."

Cook, who long had the New York public at his feet because of his unique style of comedy as leading eccentric dancer and comedian at the New York Hippodrome, brings to the motion picture something which makes for marked success in screen entertainment, it is believed. Fox branch managers throughout the United States express the greatest confidence in his new series.

## Dallas Will Have New Theatre in Cycle Park

DALLAS, TEX.—Work on the new theatre at Cycle Park will be begun as soon as the present season is concluded, about October 1, according to announcement recently made by the management.

The new building will be erected on the site of the present structure. It will be made of concrete, and will seat about 2,000 persons. The building will face Second avenue, and will be ready for use next season.

**JOSEPH KLEIN**
**General manager for D. N. Schwab Productions, Inc., who is handling the state rights of "Fickle Women" and "Girls, Don't Gamble."**

YOUNGSTERS PUT "PEP" INTO THESE CHESTER COMEDIES

Left to right, these are scenes from "An Overall Hero," "The Big Show" and "Four Times Foiled" to be distributed through Educational Exchanges.

# Educational Exchanges Encourage Exploiting of Chester Comedies

## Special Scenic Stills Provided for Exhibitors Who Arrange Their Own Displays—Many Novel Advertising Ideas Are Offered

So many theatres have offered evidence of the unusual advertising and exploitation possibilities of the new two-reel Chester Comedies that Educational Film Exchanges, Inc., has decided to devote unusual attention to this angle, especially since it reports that the bookings of these pictures have reached such a volume that the various exchanges have a full opportunity to develop this portion of the work.

With only two of these comedies published, "Four Times Foiled" and "An Overall Hero," and the third, "The Big Show," scheduled for an early showing, Educational claims that the bookings of these comedies now challenge, in volume and in class of theatres using them, any other brand of two-reel comedies on the market.

### Many Bookings Obtained

Included in the houses which have signed contracts for the entire series are the Rialto and Rivoli; entire Marcus Loew metropolitan circuit in New York; the Riviera and Central Park, the Balaban & Katz Chicago houses; the Walnut in Cincinnati; Strand in Dayton, O.; Colonial in Columbus; H. C. Horater's Alhambra and Pantheon in Toledo; the Loew houses in Cleveland, with first runs of two weeks each at the Euclid; A. H. Blank's theatres in Des Moines and Omaha; the entire Butterfield circuit in Michigan; the Circle in Indianapolis; Strand in Louisville; the Mastbaum houses in Philadelphia; Rowland & Clark's chain in Pittsburgh and Erie; Loew's Palace and Columbia in Washington; Stanley Chamber's Palace in Wichita; Grauman's in Los Angeles; Wells theatres in Richmond; Turner & Dahnken circuit in California; the entire Ruben & Finkelstein chain in Minneapolis and St. Paul; the Jensen & von Herberg houses in the northwest; the Gordon interests in New England; the Poli theatres throughout Connecticut, and in fact principal theatres in every territory.

In Canada Messrs. Jule and Jay J. Allen have not only instructed that these comedies be booked at every one of their theatres through the Dominion, but have also advised their managers to play up the Chesters in their advertising and exploitation.

According to Educational, the booking of these comedies is so heavy that the entire stress is being placed upon this advertising and exploitation angle and the attention of exhibitors who have booked them to the possibilities of the pictures.

Newspaper advertising, in both cut and mat form, is being provided on all of the two-reel comedy releases, and special scene pictures supplied those who design their own displays. Special suggestions for lobby display and unusual exploitation angles are being given with each release.

### Film Is Easy to Advertise

"The Big Show," the third Chester picture, is offered as supplying unusual opportunities for the showman. A considerable portion of the action is built around a kid circus with youngsters as wild men, tattoed folk, Egyptian dancers and the like. This portion of the picture supplies a great portion of the amusement, but there are said to be thrills in abundance when little Arthur, the baby actor, is seized by the villains and rescued by Snooky.

All sorts of circus methods are suggested for exploiting the picture, which is being advertised as "for kids of six, thirty-six and sixty."

Since he has been given the sobriquet of the "Humanzee," "Snooky" has proven an unusually easy subject to exploit. A number of exhibitors have conducted advance contests along the "What is it?" line and in other cases newspaper cooperation has been obtained and series of anecdotes of the animal's feats have gained columns of space.

The fourth Chester has been completed and is en route to New York. It is "A Tray Full of Trouble." "The Big Show" is scheduled for the week of September 12.

## *Oklahoma Exhibitor Home from Greece*

*(Special to Exhibitors Herald)*

OKLAHOMA CITY, OKLA., Sept 8.—John Sinopoulo, owner of the Lyric and Overholsar theatres and well known resident of this city, has returned after a year's absence on a honeymoon trip and visit to his boyhood home in Greece.

Mr. and Mrs. Sinopoulo, with two of their young nieces who are visiting America for the first time, were warmly greeted by their friends and extensively feted upon their return.

## *Alaska Camera Gets Shots of Deer Run*

*(Special to Exhibitors Herald)*

FAIRBANKS, ALASKA, August 11 (By mail).—Ralph Staub, motion picture man, returned last evening from Fairbanks Creek, where he has been filming the caribou run.

He managed to get, he reports, within about a hundred yards of a drove of about 300 and took some views that should be excellent. He was even closer to some of the smaller bands.

## *Get Louis Bennison*

*(Special to Exhibitors Herald)*

LOS ANGELES, Sept. 8.—Louis Bennison, best known as the star of the stage version of "Damaged Goods," has been engaged for "Lavender and Old Lace," which Therengo Film Corporation is producing.

## *Leaves King Vidor*

*(Special to Exhibitors Herald)*

LOS ANGELES, Sept. 8.—William Parker has resigned as scenario editor for King Vidor, and is preparing a story for Douglas Fairbanks.

# Big Features Will Be Published In October by Pathe Exchanges, Inc.

## Associated Exhibitors' "The Riddle: Woman" Which Stars Geraldine Farrar Will Go to the Theatre Men on the Third

A strong array of features is announced for October publication by Pathe Exchanges, Inc. Some of America's greatest producers, including Jesse D. Hampton, Robert Brunton, Federal Photoplays, Inc., and Edward Jose for the Associated Exhibitors, are represented.

The publication chart calls for the following dramatic issues:

**October 3**—Geraldine Farrar and an all star cast, including Montagu Love, Adele Blood, Madge Bellamy, William P. Carleton, Louis Stern and Frank Losee, in "The Riddle: Woman," the first Associated Exhibitors publication. The screen drama which is an adaptation of the stage play by Carl Jacoby, served as a starring vehicle for two years for Mme. Bertha Kalich. Edward Jose directed this picture.

### Brude Gordon Introduced

**October 10th**—"Forbidden Valley," a J. Stuart Blackton production. Brude Gordon, an English star, makes his American debut in this production, co-starring with May McAvoy. Warren Chandler, William Dunn and Eulalie Jensen, favorites in other Blackton pictures, also are included in the cast.

**October 17th**—"Half a Chance," a Jesse D. Hampton special production, said to be one of the finest pictures ever made in the Hampton studio. It was produced by Robert Thornby from the novel by Frederic Isham, and stars Mahlon Hamilton and Lillian Rich, with a strong cast.

**October 24th**—"The Devil to Pay," a Robert Brunton production said to be the biggest feature this producer has made for distribution by Pathe. Mr. Brunton produced the Jack Dempsey serial, "Daredevil Jack" for Pathe, and is now producing "The Double Adventure" another Pathe serial starring Charles Hutchinson. "The Devil to Pay" was adapted by Jack Cunningham from the novel by Frances Nimmo Greene, and was directed by Ernest Warde. The cast includes Roy Stewart, Robert McKim, Fritzie Brunette, George Fisher, Evelyn Selby, William Marion, and Richard Lapan.

### Federal Has Picture

**October 21st**—Federal Photoplays, Inc., of California, makes its debut as a Pathe unit on this date, with the publication of "The Money Changers." This play is adapted from the story by Upton Sinclair. The adaptation was made by William H. Clifford, and the production directed by Jack Conway. Among the prominent players in the cast are Claire Adams, Robert McKim, Roy Stewart, Audrey Chapman, George Webb, Betty Brice, Stanton Heck, Edward Peil, Harvey Clarke, Harry Tennebrook, Zack Williams, George Hernandez, Gertrude Claire, and Laddie Earle. It will be noted that three of the five October pictures are adaptations of well known novels, while another is produced from a celebrated stage play, and the fifth from the pen of a favorite author.

# Scenario Prices Doubled In Year

**NEW YORK, Sept. 8.—Disclosures of a 100 per cent advance in the price of scenarios during the last season were made by John Emerson and Anita Loos, noted motion picture writers, at the Authors' League luncheon in the Hotel Boulevard, Broadway and Forty-second street.**

**Mr. Emerson, who in addition to writing the Constance Talmadge pictures is president of the Actors' Equity Association, and his wife, who writes under the name of Anita Loos, have collected data here and abroad to show that the author is now the controlling factor in the motion picture industry. Their statistics show that the successful photoplays of the last year have made their mark because of improvements in the dramatic form, rather than because of innovations in directional methods.**

# Territory Is Sold on "Headin' Home"

## Reported That Highest Price Ever Paid on State Right Market Received

The New York and Northern New Jersey territory for the "Babe" Ruth picture, "Headin' Home," has been sold to the B. Y. S. Films, Inc., of 130 West 46th street, for what is claimed to be the highest price ever paid for any motion picture on a territory basis, due to the size and importance of the attraction.

### Missouri Rights Sold

In addition to the New York and New Jersey sale, "Headin' Home" has been sold to I. R. Connor for Missouri. Mr. Connor has established his headquarters at the Muehlbach Hotel in Kansas City, where exhibitors in that territory can get in immediate touch with him.

The further announcement of territorial sales for "Headin' Home" will be made in a few days, a number of them already having been closed. The publication date for the picture, Sept. 20, will be maintained as per previous announcements.

### Described as "Heart Drama"

The picture far exceeds the expectation of the producers, Kessel & Baumann, and "Babe" Ruth is said to have shown an aptitude for the screen. "Headin' Home" is described, not as a baseball picture, but as "one of the best heart dramas ever made."

More than 100,000 feet of film, it is claimed, were "shot" in the making of the picture, as a precaution to insure to the producers and to the public the best possible results, and the feature is now practically completed. The cutting has begun. There will be a special showing of "Headin' Home" shortly.

# Young Now Handling Roubert Production

## Arrangements for Services Made With Lewis—Will Locate In N. Y.

**AL YOUNG**
**Well known film editor and utility man of the Edgar Lewis Productions who has taken over the production management of Matty Roubert Productions, Inc.**

By arrangement with Edgar Lewis of Edgar Lewis Productions, Inc., Al Young, film editor of the Lewis organization, has arrived in New York from the Pacific Coast to take over the production management of Matty Roubert Productions, Inc.

According to William L. Roubert, president of the company, Al Young is making elaborate preparations for the "four a year" policy of features to be published on the state right plan, starring the boy actor, Matty Roubert. The success of the state right plan of distribution of Willard Mack's "Heritage," Matty Roubert's latest vehicle, has resulted in the sale of 71 per cent of the United States territory, Sydney Garrett, Inc., purchasing the whole of the foreign rights.

Preparations are in progress for the second feature of the big series written by a prominent author. The story was selected by Al Young as best fitted for the youthful star. The announcement of this production will appear shortly.

# *"Earthbound" More Than Meets Hopes*

Eight weeks of "Earthbound," Goldwyn's production of Basil King's photodrama of life after death—four in New York City and four in Chicago—is the reception accorded the production by the public and has more than justified the faith of the Goldwyn organization, it is said, in the appeal of the story. Exhibitors are as enthusiastic over it as are the critics and the public, the producers report.

# First National Establishes Dallas Office with Brockell as Manager

## Opening of State Headquarters Is Direct Outcome Of Difficulties with the Lynch-Hulsey Interests in the Southwest

Associated First National Pictures, Inc., has opened a Dallass, Tex., exchange under the management of Floyd Brockell, former Chicago exchange man, and has formed a local executive committee.

This action is the direct result of the fight waged in the Southwest between First National and Lynch-Hulsey interests.

### 100 Attend Meeting

The establishment of the Dallas headquarters is one of the consequent results, it is said, of the recently reported visit of several exhibitor officials of Associated First National to that city and the meeting there of more than 100 independent theatre owners of Texas and adjoining states, when formal pledges of co-operation in the new franchise movement were given.

The plan agreed upon at that time whereby the entire independent exhibitor body concerned was to choose its own leaders to head the organization and conduct its affairs, remains effective, with the Dallas office now constituting a local clearing house and a connecting medium between local exhibitor officials and the New York headquarters.

### To Present United Front

This latest move, according to First National officials, "forms another step in the movement for presenting a united aggressive front and for marshalling the full strength of the associated independent exhibitors against the menace of absorption by monopolistic interests." Equipped with the requisite staff and material the Dallas centre will, it is said, serve the needs of the large influx of independent exhibitors who through the extension of the franchise of the Associated First National acquire the attractions of the independent stars and producers published through that body.

In the announcement to exhibitors outlining the policy and course to be adopted in the direction of the affairs of Associated First National Pictures, Inc., of Texas, stress is laid on the existing clear cut division of the Southwest into two distinct factions, and on the extent to which united action by independent exhibitors will go in maintaining individualism among theatre owners.

**FLOYD BROCKELL**
**Is appointed manager of the Dallas office of Associated First National Pictures, Inc.**

## "U" Shifts Departments

Because of the necessity for larger quarters, the Universal industrial and educational departments have been moved from the eighth to the seventh floor of the headquarters at 1600 Broadway, New York, practically the entire floor now being given over to this branch.

## Opens Maxine, Port Huron

PORT HURON, MICH.—The new Maxine theatre opened here recently. Mr. and Mrs. David Quail and daughter, Pearl, are the managers. They were formerly in charge of the Temple theatre.

## Rush Pennsylvania House

CORRY, PA.—Work has begun on the new theatre building in West South street expected to be completed soon.

**BUD DUNCAN**
**Of the well-known "Ham and Bud" team, now starring in "Bud and His Buddies," a one-reel comedy, for Reelcraft Pictures Corporation.**

# *"Gamesters" Will Follow American's "The Light Woman" in the Theatres*

"The Gamesters" is the title of an American production planned for early October publication. Portraying Western frontier life, "The Gamesters" was first named "The Rose of Hell."

"The Gamesters" is a story of the supreme sacrifice of a girl nurtured in the degrading atmosphere of a gambling house. It shows how the good inherent in the woman found its way out to expression for the sake of others, and finally led to her own happiness.

When once awakened, Rose of "The Gamesters" is as reckless as her gaming house associates in her effort to reverse the lessons instilled by her father from her childhood—"to take and never to give"—and in the heights of her self-sacrifice a great climax is reached and a happy ending.

### Margarita Fisher Plays Lead

Margarita Fisher plays the star role as "Rose" and does a remarkable piece of acting, it is contended, interpreting with keen insight the tense, dramatic elements of the story. Never has she appeared to better advantage than in the climax of this drama.

Miss Fisher's support is said to be excellent, and the well chosen cast includes such popular screen favorites as Hayward Mack, who plays the villain role; C. Dempsey Tabler in the leading male role, L. C. Shumway, Evans Kirk and Joseph Bennett. The direction is under George L. Cox.

The photography is excellent, the continuity unusually smooth, and as the film comes from the Coast, very little cutting is necessary. There is no overdoing of coincidences making impossible demands upon the credulity of audiences, it is claimed, and there is a well developed suspense.

It is expected that "The Gamesters" will follow the forthcoming American picture, "A Light Woman," which is now having a series of trade showings in the big centers. "A Light Woman" is the screen version of Robert Browning's masterpiece of the same name.

## *Burford Corporation Buys Riviera Theatre*

*(Special to Exhibitors Herald)*

LA CROSSE, WIS., Sept. 8.—D. W. Burford announces that La Crosse Theatres Company has just purchased the Riviera theatre, now in course of construction, and they expect to have same completed about November 1. The new amusement palace is said to be one of the most complete and up to date in the Northwest. The consideration was $96,000. The same company is rushing the work on the Rialto theatre here and expect to have it ready for business by Sept. 15.

## Open Carlinville Theatre

CARLINVILLE, ILL.—The new Paul theatre in West Main street was recently opened with motion pictures.

# *One-Sheet Tells of Plan of Fox to Share Profits With Locklear Family*

William Fox has made a record breaking job of getting out "The Skywayman" in which Omer Locklear is starred. Prints of the production are in all Fox exchanges ready for publication. The bookings on this drama of life and thrills above the clouds have been very heavy, it is reported, and each day sees an increase in the number of contracts.

Those who have seen "The Skywayman," according to Fox executives, declare that it contains the most daring aerial stunts ever performed. One of the daring stunts Locklear performed was to fly over a train and, hanging from a rope ladder, drop to the top of a speeding train, and later return to the plane by the same method. This stunt apparently presented no embarrassment for Locklear, but at its filming it sent a tremendous thrill through his director and others who were anxiously watching the feat, it is said.

### Sends Out One-Sheet

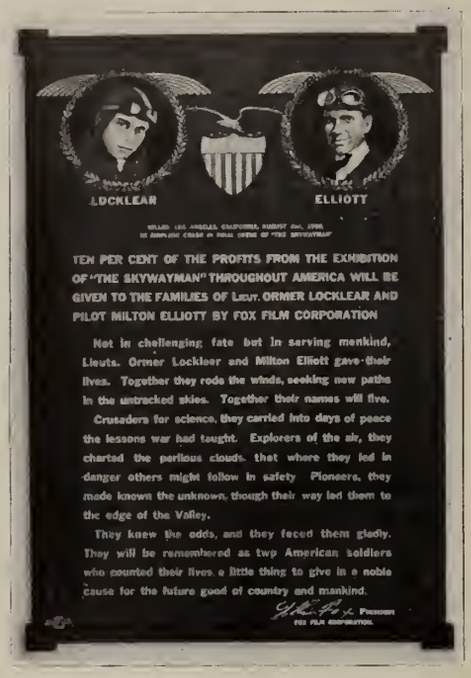
William Fox has sent out to all exchanges a special one-sheet which he expects to see all exhibitors use. This one-sheet announces that the Fox Film Corporation will give 10 per cent of the profits on "The Skywayman" to the families of Locklear and his pilot, Milton Elliott.

Locklear was better known among those interested in aeronautics than was any other flyer, it is claimed. His exploits were done in the interest of science and human progress. Air safety was his object, and the risk never was too great, it is said of him, if thereby the science of flight was to be the gainer.

William Fox has published a special publicity and advertising campaign book on "The Skywayman."

In addition to the special one-sheet Mr. Fox has issued posters that will be a great aid to the exhibitor. The twenty-four sheet is a startling piece of paper with irresistible pulling power. There are also a fine six-sheet, two three-sheets and two one-sheets.

Louise Lovely, who since has been elevated to stardom by Fox, is Locklear's leading woman in "The Skywayman."




One-sheet sent to all Fox exchanges stating that 10 per cent of the profits of "The Skywayman" is to go to the families of Lieut. Rocklear and Lt. Elliott.

# Kane Doubles Office Space in New York

## Occupies Suite On Eleventh Floor of Association Building

Evidence of prosperity in the motion picture industry has been given, it is declared, in the last two weeks, during which Arthur S. Kane Pictures Corporation has doubled its office space, the company now occupying an attractive suite on the eleventh floor of the National Association Building, 25 West Forty-third street.

Only seven months old, the Kane corporation has enjoyed such a rapid growth, it is said, that two expansions have been necessitated. In the beginning it occupied modest quarters at 452 Fifth avenue. In less than two months the need of additionual space became urgent and the company moved to the present building, opening its new offices there in April.

The doubling of these quarters gives additional room for the contract, publicity and auditing departments, with space also for a private office for clients, and a motion picture library.

John C. Ragland, general manager, has been superintending the installation of furniture and other appurtenances.

# A Comedy Becomes Tragic

*(Continued from page 45)*

**Mr. William Fox, Mr. D. W. Griffith and others, though more or less inconvenienced, may find a modicum of amusement in this assertion.**

* * *

**Mr. Mason concludes: "Consider, then, that in America from $50,000 to $75,000 wisely, intelligently spent will produce a picture of the first rank. Imagine, if you like, that a picture of corresponding excellence could be made in Italy for one-third of those figures, one-half, to be generous in the estimate . . . It is only fair that the same price should govern the sale of pictures of the same merit, no matter what the country of their origin—it must be so from now on. And I can assure the Italian producer that our journals—the 'Exhibitors Trade Review' and the 'International Cinema Trade Review'—will preach that policy and use every effort to bring about its adoption where it does not now exist in the United States."**

**Here, then, is the "foreign policy" of the "Exhibitors Trade Review"! Admitting that American pictures cost two to three times as much to produce as Italian and other foreign pictures, yet it is committed to a policy aimed to compel equal prices for American and foreign pictures alike.**

**Considered as a plain economic proposition, bankruptcy for the American producer under this plan, if not so swift, would be just as certain as if he were compelled to give his pictures away without charge.**

**A note by the editor of "Lux" which accompanies the Mason article says:**

**"Lesley Mason, è un nostro amico."**

**The Italian editor seems to know whereof he speaks.**

# eilan Warns Exhibitors Not to Book His Productions In Series

## oducer Declares He Has Received Information That Theatre Men Have Been Approached On a Blanket Booking Plan

arshall Neilan has issued a warn- to exhibitors throughout the country invited their co-operation in con- tion with the booking of his product the protection of both parties in- ved.

n Mr. Neilan's announcement, the pro- er pointed out that his next four pic- es following "Dinty," just completed, uld be sold through First National hibitors Circuit on an individual basis y, each picture being booked on its n merit.

The warning by Mr. Neilan comes as esult of reports reaching him that in rious instances, exhibitors have been proached, it is declared, on the sale his product in series of two or more oductions which is against his policies d the fundamental producing plans of s organization.

### Will Sell Individually

Mr. Neilan's warning reads as follows: "My next four productions following 'inty' will be sold by First National xhibitors Circuit on an individual basis ly, each picture being contracted for its own merit.

"There is nothing in my existing dis- ibution agreement which allows for any ut the above method of sale of my pro- uct.

"Any exhibitor who is approached by salesman from any organization at- empting to sell my product on any but he above basis would do me a great avor if he would telegraph me at my expense, giving facts. Information along these lines will be kept highly confidential if so requested.

### Issued As Warning

"No contracts can be entered into for Marshall Neilan Productions without the personal approval of myself or a member of my organization empowered with this right.

"This is simply a warning for the protection of the exhibitor as well as myself."

In further discussing the matter, Mr. Neilan at his office in the Hollywood studios said: "There is only one fair way to book feature productions to my mind, and that is to sell each individual picture by itself and on its own merit.

"There is no one in this industry who can make pictures of the same merit and there never will be such a person. It is therefore not only wrong but unfair to both parties concerned, to make blanket arrangements for two or more pictures.

### Opposes Blanket Booking

"From the very beginning I have on a number of occasions brought out the fact that Marshall Neilan Productions can only be booked as individual units. It would be just as unfair to ask exhibitors to pay the same price for a new picture as that asked for on the last release if the new production was of inferior merit as it would be for me to accept the same rental for a picture that had twice the value as the last.

"I am therefore anxious to once again go on record as being absolutely opposed to blanket bookings on my pictures and to reiterate my policy of refusing to O. K. any contract that calls for more than one picture. For the protection of both the exhibitor and myself I depend upon the exhibitor to co-operate with me in this matter to the extent of advising me of any instance where a salesman attepmts to contract for more than one of my pictures at a time."

ENJOYING THE LONG ISLAND SEA BREEZES

Left to right—Chet Withey, director, Irene Douglas, Noel Traverse, Mrs. Chet Withey, June Ellen Terry, and Mr. and Mrs. Jack Terry on the beach at Mamaroneck, N. Y.

## Coming Back

GEORGES CARPENTIER

**The star of ring and screen who scored an instant hit in "The Wonder Man," Robertson-Cole special. He will return to America this month.**

# Tooker Is a Veteran of Stage and Screen

## Is Supporting Vera Gordon In Her Forthcoming Production

William H. Tooker, who is supporting Vera Gordon, of "Humoresque" fame, in her forthcoming starring vehicle, now being made at Fort Lee, is a man of unusually wide theatrical and motion picture experience.

His first stage engagements, however, were for light and grand opera. Due to the loss of his voice, Tooker was forced to abandon opera and become a dramatic actor.

His stage experience covers a considerable period, although Tooker is still a young man, and he has been associated with many famous celebrities. For three years he supported Fanny Davenport in repertoire. Then he joined the Tivoli Opera Company in San Francisco, singing in light and grand opera.

It was here that his voice suddenly vanished, so he turned again to his first love, the drama. He supported Blanche Walsh in London and played important roles with John Mason, Emma Dunn, Lionel Barrymore, with Charles Frohman and David Belasco enterprises, and others.

In pictures Tooker has been with Metro, Fox, Select and many other companies.

## To Reopen Texas House

WICHITA FALLS, TEX.—The old Crown theatre here will be repaired and opened as a motion picture theatre.

# FOX STARS IN FOUR INTIMATE SCENES

Buck Jones, the Fox star, and Patsey DeForrest doing a "Romeo and Juliet" scene on the Fox lot between the acts of their next production. "It's a great life," says Buck.

Eileen Percy, William Fox's new star, asking her direc Howard M. Mitchell, "How far is up?" while that gen man of temperament is trying to get a close-up of Eile feet. That's why directors have so much temperam

Left—One of the touching incidents from "While New York Sleeps," the Fox special in three parts. Right—Virginia Valli, who appears in support of George Walsh in "The Plunger."

# EXHIBITORS ADVERTISING

*A Department of Motion Picture Exploitation*

## TELL IT TO THE PUBLIC

Supported by the public and subject to the public demand in every phase of its operation, the motion picture theatre occupies a unique position in American business. Fortunately, this position is not without its advantages.

One of the most important of these lies in the fact that the American public is peculiarly enthusiastic in any support which it chooses to render. An amusement-loving nation, America is particularly vigorous in its demands in this phase of every day life.

The Swanson Theatre Circuit, operating theatres in Salt Lake City, Utah, recently demonstrated a wholly commendable faith in public support, simultaneously going on record as swayed by public opinion and by public opinion only, by submitting the statement hereunto adjoined in advertisement form.

The statement explains the situation which existed at the time of its publication. Similar situations are not infrequent at this time throughout the country. The Swanson Theatre Circuit's method of procedure in the matter may well be adopted by other exhibitors when confronted with a like problem.

The statement follows:

Mr. American Citizen—If you were operating a theatre would you permit the musicians' union to force you to install an eleven-piece orchestra when you didn't need it, and even if you did need an orchestra would you permit them to say how many musicians you should employ?

If you were building a house would you permit the workmen to dictate to you the area and height of the building? Would you tolerate not being able to hire or discharge your own employes? Would you for a moment consider being compelled to employ people when your business will not stand the expense?

Arbitrarily and without justification, in opposition to court rulings and against the orders of the national officers of the union, the musicians' local ordered the orchestra out of the Strand theatre one week ago because the management of the Swanson Theatre Circuit refused to comply with the local's demand to install an orchestra of at least 11 pieces in the American theatre, not to mention an unwarranted increase in the salary schedule effective Sept. 1.

It has always been the policy of the Swanson Theatres to give the Salt Lake theatregoing public nothing but the best in pictures and music—a New York show at Salt Lake City prices. Other business conditions have not warranted the class of entertainment offered and heavy losses have been the inevitable result.

The American theatre has the greatest pipe organ and unit orchestra to be found in any picture theatre in the world. It employs two high priced organists and when it was found that business conditions did not justify the employment of an orchestra, the musicians' union undertook to compel the management to employ one by calling the orchestra out of the Strand theatre.

Furthermore, it presumed to set the minimum number of musicians to be employed at 11 pieces, while it established a minimum of but seven pieces at a competitive theatre. Is there any equality about this?

For five years music has eaten up a staggering percentage of the receipts of these houses and now the union seeks to impose a burden which is beyond the possibility of the business to stand.

Variation of pictures require evolutionary methods of musical presentation. We are unable to do this with the dictatorial policy setting a minimum number of employes who are solely under the orders of the leader and not the employer.

Appellate courts of Massachusetts and Minnesota have held that a union may not establish a minimum number of employes or enforce a sliding wage scale, establishing one salary for one house and a different salary for another, when the employes are performing precisely the same duties at each house. After a conference with Samuel Gompers, Secretary Ferngood of the national board of the musicians' union recently issued orders against the minimum requirement.

Union moving picture machine operators and stage hands are employed in all Swanson theatres, the former having been granted a wage increase effective Sept. 1, which will cost each theatre $750 additional per year. The operators and stage hands are not in sympathy with the position taken by the musicians.

Notwithstanding the fact that admission prices have remained unchanged, and there is no disposition to increase them, theatre operating expenses have increased from 100 to 200 per cent in the last three years. Film rentals have reached staggering heights. It is not uncommon for $1000 or $1500 to be asked for a program feature production, while a year ago $250 or $300 would have been considered a high price. Other expenses have increased proportionately.

In the light of these facts we believe that the public will be entirely in sympathy with the position we have taken.

Swanson Theatre Circuit,
By W. H. Swanson.

## *Last Week—*

A 17-year old "Cupid, the Cowpuncher" rode a broncho through the down-town streets of Chicago telling pedestrians about the showing of Will Rogers' Goldwyn production at Barbee's Loop theatre.

The same pedestrians, at least those of them who passed the corner of State and Madison Sts., beheld burly gladiators in shining armor in the Castle theatre lobby, "The Fall of Babylon" being the occasion.

Newspapers throughout the nation carried the first big spread for Paramount Week. Chicago dailies, notably loth to give space to motion picture advertisers, saw fit to make an exception in favor of the event.

Verner Hicks, manager of the Family theatre, Marion, Ill., got considerable publicity with the second event in his "cleaning up Marion" series, one rat being the stipulated admission price on this occasion. Marionites are wondering "What Next?"

Vitagraph published another of its striking star portrait inserts in this publication. Exhibitors using the Vitagraph schedule will find it a simple matter to make up a highly attractive lobby piece with these artistic prints.

James H. Rutherford, manager of the Bijou theatre, Bay City, Mich., learned that a certain steady woman patron was preparing a paper upon the modern feminine dress as compared to the dress of former times in point of modesty. Mr. Rutherford told her all about "The Idol Dancer," including the playing dates, and she gave it prominent place in her talk for the obvious reason. The other members of the club, and their friends, made it a point to attend the showing and "see for themselves."

# Suggestions In The Stills

The above still gives a definite impression of the star role enacted by Shirley Mason in "The Little Wanderer," her Fox production, and supplies information sufficient for the shaping of plans for advance exploitation and presentation when the picture is screened.

The character portrayed by Wesley Barry in "Dinty," the forthcoming Marshall Neilan production, permits of effectual street exploitation and innumerable tie-ups with Boy Scouts and the public schools. The above still shows the youthful star as he appears in the picture.

When "The Poor Simp," Owen Moore's forthcoming Selznick production, is screened, exhibitors will find presentation based upon the above still from the production suitable. Cabaret or vaudeville performers can be employed for the occasion, or local talent may, in many cases, serve the purpose satisfactorily. The scene can be reproduced upon practically any stage at little expense, and the feature itself may partake of whatever nature seems best calculated to win approval.

THREE views of the character parade used by Manager Erber, of Aschers' Auditorium theatre, Dayton, Ohio, on the Saturday preceding the Sunday opening of "High and Dizzy," Harold Lloyd's most recent Pathe comedy, showing the start from the Union Station and the arrival at the theatre. Economy with results and adaptability are the striking features of the enterprise, a meritorious contribution to the exploitation man's fund of material.

# "High and Dizzy" Breaks Box Office Record When Erber Uses Character Parade at Dayton

A cooperative window display used in connection with the Auditorium showing of "High and Dizzy."

DESPITE a steady rain which continued throughout the Sunday on which "High And Dizzy," Harold Lloyd's most recent Pathe comedy, began its run at Aschers' Auditorium theatre, Dayton, O., all records but one in the history of that theatre were broken, a character parade executed by Manager Erber being in great measure responsible. Photographs reproduced upon this page give a comprehensive idea of the magnitude of that exploitation enterprise.

Upon the Saturday preceding the Sunday of the picture's initial screening, the parade formed at the Union Station and made its way through the prominent streets of Dayton. Every man in the procession wore glasses similar to those which have become associated with the comedian's name in the national memory. And many of those in the cavalcade wore clothing which carried out the likeness.

In addition to this, cutouts of the comedian were placed in the window of every occulist in the city, the glasses of course furnishing the proper association of ideas.

A character parade is something new in exploitation. There have been many approaches to it, but just this style of direct association of ideas is unique—therefore a valuable contribution to the general fund of exploitation material.

It is obviously powerful in its effect. It is additionally important because of the ease with which it may be adapted to practically any production which features a well-known star.

A similar parade can be utilized in connection with pictures featuring Tom Mix, Will Rogers, Charles Chaplin, Larry Semon, any of the male stars whose general appearance and characteristic role is well known. It may with slight modification be used as easily in connection with features starring actresses with the same qualifications.

The economical angle of the enterprise will not escape the exhibitor business man, and this is one of the rare cases where exploitation and economy are compatible.

Mr. Erber, the Ascher manager responsible for the event, is to be congratulated upon the insight and enterprise which prompted him to the work. His contribution to exploitation annals is a worthy one. Its adaptation will be a natural and commendable development.

Even the automobiles wore the spectacles made famous by Harold Lloyd in the Auditorium "High and Dizzy" parade.

Universal's exploitation invasion of Mexico included street work that compares favorably with the best American standards. "The Lion Man," a Universal serial, was the attraction which occasioned use of the above vehicle.

## *Exploitation Invasion of Mexico Shows Commendable Foreign Policy*

**Much has been written editorially upon the subject of the foreign policy to be adopted by the motion picture industry. Little actual work has been done, until now. Of utmost importance, therefore, is the news that the Universal Film Company has conducted an exploitation invasion of Mexico. In the precedent lies promise of unlimited developments.**

Photographs reproduced herewith show the manner in which citizens of the Mexican capitol were given their introduction to American exploitation. "The Virgin of Stamboul" and "The Lion Man" were the attractions, and the photographs show clearly the general style of the exploitation used.

Lobby of the San Hippolito theatre, Mexico City, Mexico, during the run of "The Virgin of Stamboul."

Why should exploitation, a typically American enterprise, not be used as a means of conquering the world so far as motion pictures are concerned for American film? The American product already dominates the screens of the world. Actual conquest is not required. Exploitation, properly employed, can be depended upon to safeguard the present position.

A comparatively new science, exploitation has in a short two years advanced the motion picture theatre in America as has no other agent in film history. The Old World, always a laggard, can be shaken out of its habitual lethargy at any moment that such an event is considered desirable.

Big interests will not fail to seize upon the Universal precedent and make the most of it when occasion demands. The result will be the result that always follows American industrial invasion abroad.

To the Universal company, for taking the first step in this direction, great credit is due.

## *Hope Hampton Gains By Window Display for Police Field Day*

**Though the star system is commonly regarded as an institution of the dead past, it remains true that so long as certain players are featured in motion pictures, theatres prosper with these pictures accordingly as the star is popular or unknown. Any publicity stunt by which a star gains followers is accordingly important. Incidentally, stars are more active in this matter of personal publicity today than at any time in the past.**

A recent event which undoubtedly gained followers for Hope Hampton, star of "The Tiger Lady," now in the making, was her donation of two cups to winners in the Police Field Day recently concluded at Gravesend Bay Race Track, New York.

More important because of its direct bearing upon the relationship of star and public was the use of the window display in Nat Lewis' Ladies' Specialty Shop, a photograph of which is reproduced herewith.

A window display on Broadway, New York, used in behalf of Hope Hampton, star of "The Tiger Lady," in production.

In this instance no given theatre benefited by the display. The star herself was the sole beneficiary, and it is obvious that the window display, with her personal donation of the cups at the conclusion of the field day exercises, brought to many that important frame of mind indicated by the unspoken resolution, "I'm going to watch for her next picture and see it.

Male stars as well as feminine players are each day increasing their efforts in the personal publicity field. The eventual result of this activity will be interesting.

## Superba's Superb Set For "Breath Of The Gods"

Accompanying photographs showing the interior and exterior settings used by the Superba theatre, Los Angeles, provide concrete evidence of the superiority of West Coast showmanship.

Universal's "The Breath Of The Gods" is a production admirably suited to presentation purposes. Yet only a few of the many theatres in which it has been shown have gone to any considerable lengths to heighten its effectiveness by providing atmospheric setting and prologue.

The practicability of special work in this connection is well demonstrated in the Superba contribution.

Great credit is due the Superba management for the artistic and constructive presentation used. It should serve as a guide and an inspiration to other exhibitors playing the same or similar attractions.

A section of the "What's Your Hurry?" truck parade used by Nick Ayer, of the California theatre, San Francisco, in cooperation with the Mack International Motor Truck Corporation.

## *Reid's "What's Your Hurry?" Sets New Mark for Volume of Publicity*

Beginning inauspiciously and with but a modulated blare of trumpets, "What's Your Hurry?" Wallace Reid's current Paramount production, promises to establish a new high mark for free publicity gained. Another automobile story, it gives indications of surpassing "The Roaring Road" and "Double Speed" even as those racing comedy-dramas surpassed other Reid pictures in point of advertising merit.

The photograph reproduced herewith shows the Mack Truck parade conducted by Nick Ayer in behalf of the feature during its run at the California theatre, San Francisco, Cal. As mentioned recently in these columns, a Mack Truck was used in the production of the picture, though another name was substituted for screen purposes. The Mack agencies throughout the country are correspondingly accommodating in the matter of cooperating in street exploitation.

The California parade is but one of a number that have been used and will be used in various sections of the country.

Photographs fail, however, when the Chicago exploitation of the picture is to be discussed. A truck, said to be the original used in the making of the picture, has appeared upon Chicago streets; but this is a minor part of the Chicago campaign.

With the adoption of "What's Your Hurry?" by the Chicago Motor Club as its slogan in a "Safety First" campaign, the most important step was taken.

Automobile accidents of front page importance are of daily occurrence in the Windy City. And the newspapers of the city have incorporated into practically every such story the slogan which is also the title of the picture. In a recent front page story carried by the *Chicago Evening American* a judge in the Speeders' Court was quoted as using the slogan in his admonitions to offenders brought to him for trial.

In none of these has the picture itself been mentioned definitely. But the constant repetition of the title, every day, in straight news matter, and on half a dozen occasions in headlines in big type, has a sure effect upon those who read in the same editions the advertisements used by theatres throughout the city where the picture is being shown.

## *Smoot's Free Trip For Contest Winner Gives Event Punch*

**The psychology of the contest needs no comment. It is an accepted standard. The important phase of any contest is the effect it creates, the "punch" it carries. Any new device which will impart this desirable quality is worthy of detailed mention. C. F. Smoot, owner and manager of the Lincoln and Camden theatre, Parkersburg, W. Va., recently used such a device.**

A free trip to New York with a visit to the studios, expenses paid, was the first prize offered. Ten dollars in gold made up the second prize. Autographed photographs were awarded other contestants.

The contest was decided upon the merits of three-hundred-word essays by patrons upon the comparative merits of Norma and Constance Talmadge as actresses. The latter's First National attraction, "The Love Expert," was exhibited at the Lincoln, the former's "Yes Or No" was shown at the Camden.

Business at the theatres during the three days the features were shown exceeded expectations and more than compensated for the awards offered.

And lock-out business was again experienced when the prize winners were announced at both theatres simultaneously.

A FREE TRIP to NEW YORK

Including Free Access to the New York Motion Picture Studios.

IS IT WORTH WHILE!

NORMA TALMADGE

HERE'S THE IDEA!

We have recently secured the exclusive presentation rights to ALL NEW productions made by these famous screen stars:

Constance Talmadge and Norma Talmadge

We want your opinion as to the relative merits of the two stars. Which in your opinion is the better actress and WHY? In order to test the drawing power of these remarkable sisters we are presenting both stars on the same days in their latest and most successful photoplay

LINCOLN THEATRE
Three Days, Starting August 30th
CONSTANCE TALMADGE in
"THE LOVE EXPERT

CAMDEN THEATRE
Three Days, Starting August 30th
NORMA TALMADGE in
"YES OR NO?

Here are two entirely different photoplays affording each of these stars their best opportunities to display their talents. Your chance to earn either of the three prizes listed below rests with your ability to state concisely the relative merits of these two stars—Which is the better and WHY?

FIRST PRIZE—A Free Trip to New York including Access to the motion picture studios

SECOND PRIZE—Ten Dollars ($10.00) in gold

THIRD PRIZE—A large autographed photo of each of the Talmadge Sisters

RULES

Contest open to all excepting anyone connected with theatres

Article must be typewritten and not longer than three hundred (300) words

It must be received not later than Saturday noon, Sept 4th

Winner to be announced at both theatres at both shows on the evening of September 6th

CONSTANCE TALMADGE

Mail your article to Contest Editor, Camden or Lincoln Theatre box office

**The handbill setting forth the details of the unusually successful contest used by C. F. Smoot, manager of the Lincoln and Camden theatre, Parkersburg, W. Va.**

# Mintz Follows Through in Chicago Campaign For "A Child for Sale" at La Salle Theatre

*Following through with the enthusiasm of the born showman, M. J. Mintz, of the Celebrated Players Film Corp., Chicago, added another important chapter to the story of his exploitation campaign conducted in behalf of "A Child for Sale," controlled for the territory by that company, then completing the first week of its run at the LaSalle theatre. The story of his newspaper coup appeared upon page 106 of the September 11 issue of this publication.*

UPON Saturday morning, August 28, automobiles loaded with children appeared in the Loop district, each car bearing conspicuously displayed a banner with the name of the attraction printed in letters legible at great distance. Saturday morning in the Loop is the busiest period in the week. It is impossible to estimate with any degree of accuracy the number of thousands who could not have missed seeing at least one of the automobiles.

Photographs reproduced upon this page show the cars as they appeared, as well as the theatre with the name of the production in electric lights, this latter taken several hours before the matinee performance was scheduled to begin.

The full force of the automobile episode cannot be appreciated with knowledge of the newspaper work which preceded it. This latter, as detailed in last week's issue, brought the words, "Child for Sale" to the attention of thousands of readers in Chicago and surrounding towns more forcibly than could have been done by any other medium.

The business building merit of the street exploitation, when it is considered that thousands of those who saw the cars immediately associated them with the want-ad which had stirred such wide interest the previous week and broken into the straight news columns, stamps the exploitation as one of if not the most effective in Loop history.

Perhaps no more eloquent tribute to exploitation as the science of showmanship is available than the remarkable record of its entrance into Chicago Loop history.

M. J. Mintz, in his campaign for "A Child for Sale," proves the fallacy of the old argument that exploitation could not successfully be conducted in the business section of America's second largest city.

FOLLOWING through on a newspaper exploitation stunt that stirred wide interest in "A Child for Sale," M. J. Mintz, of Celebrated Players Film Corp., Chicago, invaded the Loop district on a Saturday morning with the automobiles seen above, bringing patronage to the La Salle theatre, where the picture was completing the initial week of its run.

Lobby of the Strand theatre, Louisville, Ky., on the day that Louisville attendance records were broken as a result of the contest used as exploitation for "Yes or No."

## *Mauer's "Yes or No" Contest Sets New Louisville Attendance Record*

**Any contest that causes people to talk about the theatre which sponsors it is worth while, whatever the cash results. The contest which does this, at the same time resulting in the breaking of attendance records for the entire city in which it takes place, merits detailed description. Louisville, Ky., has a new motion picture attendance record which came into being as the result of an exhibitor's contest.**

George Mauer, manager of the Strand theatre, laid the foundation for his contest two weeks before it was announced. A huge banner was hung in front of the theatre, facing the lobby. Upon the banner appeared two pictures of Norma Talmadge, as the "Yes" and as the "No" girls in "Yes or No," her First National attraction. Though the pictures were plainly captioned, the star's name and the name of the picture were not given.

Lobby frames at this time were fitted out with newspaper clippings, news stories and advertisements, in which the words "Yes" and "No" were underscored. Here, also, no mention was made of the picture.

Then, the day before the opening of the picture, the newspapers announced the "Yes Or No" contest and the engagement. Prizes were offered, the first prize being five dollars, others ranging down to admission tickets. These applied to each of the three days of the contest.

George J. Mauer, manager of the Strand theatre, Louisville, Ky., whose "Yes or No" campaign was one of the most comprehensive in theatre history.

The test of wits consisted in the neat and correct answering of thirty questions, ten of which were printed each day. And the announcement of the winners was scheduled for Monday evening of the following week, the day that Louisville records went into the discard.

## You're Welcome

*On another page in this issue of* EXHIBITORS HERALD *will be found a story and photographs relative to the advertising materials furnished by the Educational Films Corporation of America with the Chester Comedies, in which appears the statement that "special scene pictures will be supplied those who design their own displays."*

*The service is of utmost value to exhibitors and its inauguration by this concern proves the soundness of the principle advocated by this department. The idea should be put into practical operation by every producing and distributing organization in the industry.*

## *Guess Work*

At least two recently published attractions have been utterly devoid of plot complication. They were otherwise excellently composed. They gave satisfactory entertainment where no plot was expected. Readers of the "What The Picture Did For Me" department in this journal know well what those productions are and that they did not give general satisfaction.

Such a circumstance is not altogether the fault of the producers who published the pictures. They did not lay stress upon the plot angle. But the exhibitor advertisers who experienced unsatisfactory results with the picture took the existence of a plot for granted and advertised the pictures according to past performances of the respective stars. Dissatisfaction was inevitable.

There is no excuse for guess work in any branch of the industry at this period of its development. Guessers are not good business men. Good advertising represents facts truthfully.

## Grauman Audience Sees Picture Made On Stage

An effective and easily adaptable presentation feature that should prove of service as a model to exhibitors throughout the country was that used by Sid Grauman at Grauman's Million Dollar theatre, Los Angeles, in connection with the novel education-entertainment production, "A Trip Through the Ince Studios."

Photographs reproduced upon this page give the high lights of the feature.

The black drop parted to disclose a stage set to represent the interior of the Ince studios. After an introductory prologue delivered by a lone speaker in conventional attire the director, camera man, electricians, etc., entered and made ready for the "shooting."

The playlet enacted was short and crisply conducted, but highly dramatic and ending with a tragic incident psychologically timed to introduce the feature to best advantage.

Something very similar to this may be used in practically every theatre which exhibits the attraction. The studio equipment may be approximately duplicated in any well ordered theatre and any library contains a number of short playlets that will serve admirably in this connection.

# Soap and Washing Machine Companies Offer Cooperation for "Suds" on National Scale

*An outstanding feature of exploitation developments during the past few months has been the increasing readiness exhibited by big industrial organizations to co-operate with exhibitors in the advertising of their respective products to mutual advantage. It is unnecessary to point out the importance of this tendency or to dwell upon the assured benefits.*

A RECENT indication of the new thought in this direction is the offer made by the Western Soap Manufacturing Company, Spokane, Wash., to co-operate free of charge with any exhibitor in the country who is playing Mary Pickford's United Artists production, "Suds." It came about in this manner.

Walter L. Fenney, manager of the Casino theatre, Spokane, borrowed from this company the suds machine seen in the Casino lobby in the accompanying illustration. The machine is of conical construction with a basin bottom, operated by a small electrically driven pump which drives the same water over and over again, up through the interior of the cone and down the outside, mixing it with soap and producing suds.

The machine, according to Mr. Fenney's letter, at once became "the talk of the town." And so well satisfied was the manufacturing company with the display that they asked Mr. Fenney to pass along the information that any exhibitor who pays the shipping expense of the machine will be provided with it free of charge.

The suds machine seen above in the lobby of the Casino theatre, Spokane, Wash., will be supplied by the Western Soap Manufacturing Company, of that city, to any exhibitor in America who will pay the shipping charges.

A presentation feature was also used during the Casino showing, one side of the stage showing an old-fashioned wash tub, wash board, etc., with a cutout of a bent and faded old woman doing the washing. The other side showed a modern electric washer in operation, with another cutout, this of an immaculate housewife "doing it electrically." Cakes of soap were displayed upon the stage in such manner as to form the letters spelling "Suds."

The Thor Washing Machine Company recently made a similar offer, an offer which is of somewhat more practical value inasmuch as there is a Thor dealer in almost every city and the expense of shipping is thus eliminated.

The two offers are of direct importance to exhibitors playing the attraction, and of indirect importance to the industry at large as indicating the new light in which big men in other industries regard the motion picture theatre as an institution. Too much stress cannot be placed upon this phase of the matter.

Individuality always has been and will remain the most important factor in exploitation, as in every other human endeavor. But individuality need not be eliminated or hampered because ready-made exploitation is forthcoming from "outside."

A window display shared by the Imperial theatre, San Francisco, Cal., during the engagement of "Suds," and the Gillette Safety Razor Co. "Plenty of Suds and Gillette mean a perfect shave," forms the connecting link.

## *Palace Increases Scale of Admissions With Ad Campaign*

Working upon the theory that the public is made up of individual human beings, and that any individual resents any and all attempts to "put something over on him," the Palace theatre, Hamilton, O., came out in the open with a direct statement when it became necessary to put a 20 percent increase into effect, and gained the public's sanction to the raise. The policy is 100 percent correct.

Incidentally, the issue of the newspaper which carried the Palace announcement in story form carried something over four pages of advertising which would not otherwise have been forthcoming. Film exchanges and merchants came in for cooperative advertisements of unusual dimensions, and the Palace page wide spread was given the position of prominence. The text matter accompanying what was practically a special section was written by a staff reporter and consisted of a detailed history of motion pictures from the beginning until the present day.

The Palace advertisement begins by quoting a United States Tire advertisement which gives credit for crowded theatres to the automobile, and of course to United States Tires. It then gives as its opinion that the reason for the attendance is "real amusement, high class entertainment." This is followed by facts and figures showing the increases that have been made in every other line of commerce, leading naturally up to the statement that motion pictures are entitled to an increase and ending with the question, "You'll give a nickel more to see a GOOD PICTURE, won't you?"

## *"No Royal Road"*

A deep thinker who lived some centuries before motion pictures were dreamed of remarked that there is "no royal road to knowledge." His phrase has been extremely popular and helpful in the class rooms of the world.

It should be as popular among advertisers. Effective advertising is invariably advertising based upon thorough familiarity with the product advertised, with the requirements of the prospective buyer, and upon a comprehensive knowledge of advertising practise.

These things are acquired only by study and hard work. There is no royal road to advertising success.

# ADMISSION

**What's done as much as anything else to fill up the movie houses—**

*Real Amusement*
*High-Class Entertainment*

*Beginning August 29th, next Sunday, the prices will be*

CHILDREN (under 12) at all performances.....15 cents
Plus War Tax 2 cents
17 cents

ADULTS (Matinees).....25 cents
War Tax 3 cents
28 cents

ADULTS (Evenings).....30 cents
War Tax 3 cents
33 cents

—THE PALACE THEATRE MANAGEMENT

PALACE PALACE

The advisability of appealing directly to the public when the matter of increased admission prices is to be explained is attested in the accompanying advertisement, used by the Palace theatre, Hamilton, Ohio, in announcing a 20 per cent raise. The theatre advertisement was page wide. Below is seen one of the advertisements used by exchanges, the aggregate running into five pages of text and advertising.

# PATHE

—proposes to furnish Hamilton Theatre-goers with the best pictures that brains can make and to better, if possible, a service already reputed to be the best in the motion picture industry

## *The Palace Theatre*

—during the coming season, as in the past, will be an important link in the PATHE chain. The following "short subjects" will be shown at the PALACE THEATRE EXCLUSIVELY

### *Pathe News*

For over ten years the only one reel feature, the one indispensable film. Shown at the PALACE twice weekly as PALACE TIMELY TOPICS

### *Pathe Review*

The film magazine supreme, containing the incomparable Pathe Color, Slow Motion Photography, Nature Pictures, Science Art, etc.

### *Harold Lloyd*

**America's Greatest Comedian**

In a series of Special $100,000 two-reel comedies. Mr. Lloyd has come to be the most outstanding screen comedian of the time. Public and reviewers everywhere have united in declaring Lloyd's superb comedies to be the ultimate in picture comedy.

### *Topics Of The Day*

Selected from the press of the world by the editors of The Literary Digest. Punchy, pithy, pungent paragraphs which have aroused the admiration of the entire nation

### *Rolin Comedies*

The greatest single-reel comedy ever presented, featuring "Snub" Pollard and the funny little darky, "Sammy"

### *During The Coming Season*

the PALACE THEATRE will present the following PATHE "SPECIAL" FEATURE PRODUCTIONS

**Blanche Sweet in "THE GIRL IN THE WEB"**
**H. B. Warner in "ONE HOUR BEFORE DAWN"**
**Herbert Rawlinson in "MAN AND HIS WOMAN"**
**And Many Other GREAT Attractions**

PATHE EXCHANGE, Inc CINCINNATI BRANCH

S. C. JACQUES, Manager

WILLIAM FAVERSHAM LOOKS DOWN UPON HIMSELF

Remarkable bit of double photography from the Selznick Pictures production, "The Sin That Was His."

# Fine Arts Opening Service Bureau

*New Department Will Re-Edit Films and Prepare Exploitation Aids and Press Books for Producers And Distributors—Edward M. Roskam Is on Staff*

Fine Arts Pictures, Inc. announced this week the formation of a service bureau, organized for the purpose of aiding producers, distributors and independent concerns to secure the greatest possible results from their productions.

Chief among the objects of the new bureau is the establishment of an organization to cut and edit pictures for the trade, with the aid of experts in this particular line handling the work so that the highest standard of excellence in editorial perfection can be guaranteed.

Edward M. Roskam, who has had charge of re-editing and cutting of pictures for Universal for the past two years and who handled "Polly of the Circus," "The Masque of Life," "The Virgin of Stamboul," "Blind Husbands," "The Devil's Pass Key," and others, will have charge of this department which will handle the cutting and editing of all pictures submitted.

In addition to the department for re-editing pictures, the Fine Arts exploitation department will be at the disposal of those desiring press and campaign books for their productions as well as other kinds of advertising and exploitation material.

Simultaneously with the opening of the Fine Arts Service Bureau, Edward Roskam announced the perfection of a new and original illustrated title, which not only enables the editor to give the reading matter a most advantageous setting, but makes the illustration symbolic with the theme of the picture.

"Although the fact might be overlooked by a great many, the editing and titling of a picture is one of the most important angles in the making of a production," said Mr. Roskam, discussing the new branch of Fine Arts. "A good picture can easily be ruined in the cutting, and an average picture can often be made into a big success by careful cutting and expert titling.

"That a great many of the motion picture companies are too lax in this particular line of work is evident from the number of criticisms in the leading newspapers throughout the country regarding the continuity and titles of various productions released.

"Sometimes titles are too short, not giving the audience time to read them, and then, too, they are often too long, making the action drag to such an extent that the audience is bored to a point where it often overlooks the finer qualities of the picture.

"But of the two grievances, the short title is used most often. Many directors forget that, although the average picture audience is of an intelligent class, that there are many who can not grasp the title as fast as the director can and in his effort to get the footage down to five or six reels he is often inclined to cut the titles too short.

"The use of long descriptive titles also, as a rule, is not to the best interests to the picture. Except as a foreword, the use of such titles usually advances the action to a point where the scene following has already been described, thereby losing its interest as far as the spectator is concerned.

"Spoken titles invariably carry the story and uphold the dramatic and comedy situations much more advantageously than descriptive titles. And with proper illustrations they have a far greater appeal to the audience."

# Jerome Storm Will Head Own Company

## To Make First Independent Picture After Directing Gish Production

*(Special to Exhibitors Herald)*

LOS ANGELES, Sept. 8.—William H. Kemble has returned from New York, where plans were consummated between him and Jerome Storm, former director for Charles Ray, for the organization of Jerome Storm Productions, with a capitalization of $1,000,000. It is said that Los Angeles capitalists are behind the project.

### To Direct Lillian Gish

According to news recently received from New York, Mr. Storm has accepted an offer to direct Lillian Gish in her first starring picture for the Frohman company pending the completion of plans for his own company. He is now casting the Gish picture, the story of which was written by Anthony Paul Kelly. Directly upon the completion, Mr. Storm plans to return to Los Angeles, where his first independent production will be made.

Several propositions were made to Mr. Storm, it is said, for the organization of his own producing unit. He closed a short time ago, however, with Mr. Kemble, who went to New York from here to negotiate for local capitalists interested in financing Mr. Storm. Several stories and plays already have been obtained for the company, which will locate in California.

### Directed Fourteen Ray Films

Mr. Storm's reputation as a competent director already has been well established with exhibitors and public through the fourteen pictures which he directed with Charles Ray as star. These include "Paris Green," "Homer Comes Home" and "The Village Sleuth." Other notable box office successes for which he is responsible as director are "The Busher," "The Egg-Crate Wallop," "Bill Henry," "The Girl Dodger" and "Greased Lightning." Prior to his association with Ray, Storm directed Enid Bennett in four Ince pictures.

# Selznick Announces Four Big Pictures This Month

Four issues of importance are announced for September from the Selznick Enterprises office by Sam E. Morris, general manager. The schedule calls for the publication of "The Palace of Darkened Windows," "The Dangerous Paradise," "Everybody's Sweetheart," and "The Wonderful Chance."

"The Palace of Darkened Windows" is regarded as the biggest production and is the first picture made by Henry Kolker for National Picture Theatres, Inc. Claire Anderson plays the lead. "The Dangerous Paradise" has Louise Huff in the leading role. In "Everybody's Sweetheart," Olive Thomas has one of the most delightful roles of her career. Eugene O'Brien is star of "The Wonderful Chance," a story by H. H. Van Loan.

# *Rhode To Build House*

*(Special to Exhibitors Herald)*

KENOSHA, WIS., Sept. 8.—Joseph G. Rhode, president of the Wisconsin Exhibitors Association, and owner of the Rhode theatre, and Captain Edward Dayton and Fred Dayton have promoted a company which will erect a theatre at a financial outlay of $250,000. The house will seat 2,000 persons.

# Antonio Moreno Will be Starred In Feature Films by Vitagraph

## Serial Hero Selected for Starring Role in Story by Well Known Author—Company Announces Fans Demanded Change in Role

Antonio Moreno, the Vitagraph serial star, is to take another step forward in his progress toward the highest stellar ranks. As soon as he completes the final episode of "The Veiled Mystery," the Vitagraph serial on which he is now working, he will start filming a well known story, according to an announcement just made by Albert E. Smith, president of Vitagraph.

The change in the medium through which Moreno is to appear before the motion picture public, it is declared, is the result of thousands and thousands of requests ever since the star was placed before the public in the Vitagraph serial, "The Iron Test."

### Answers Demand of Fans

"Antonio Moreno in features has been a fan demand and a line of gossip among exhibitors and public for more than a year," declared a Vitagraph executive in discussing the change. "His followers have argued that their favorite should be given still greater opportunities for displaying that versatility and virility which made his serials such smashing hits. The consensus of opinion has been that, however great Moreno's success in serials, features will give him wider latitude for the development and display of his dramatic talents. It is also an evident fact that the experience gained in serials will be of the utmost value to him in features. Also, his admirers say, some of the most entrancing features ever put out by the Vitagraph company presented the peppy Antonio in the leading role.

"Antonio Moreno's career on the stage and in motion pictures has been marked by rapid rises, accompanied, however, by consistent growth and mellowing in his art. He appeared, in the spoken drama, with such famous stars as Mrs. Leslie Carter, Tyrone Power, Constance Collier and Wilton Lackaye.

### With Vitagraph Six Years

"In 1914 Moreno made his screen debut with Vitagraph, and has remained with that company ever since. When he was starred in his first Vitagraph serial his success was so instantaneous and overwhelming that he has been kept at them ever since. His last serial 'The Invisible Hand,' set new booking records.

"Moreno's screen work has been marked by variety, charm and zest. He has always been an adept in athletics and competitive games requiring skill and strength, and his abilities along this line have been shown to excellent effect in serials. His wholesome, vigorous style of acting, his tireless efforts to gain striking and original effects and his magnetic personality have enthralled millions. Moreno is a peculiar, paradoxical type. He has been called 'the matinee idol with pep.'"

It is predicted that his first feature production will win him thousands of additional admirers. The picture selected for him is by a well known author.

**MARGUERITE ARMSTRONG**
**Erich von Stroheim's discovery, who will have the leading feminine role in his Universal-Jewel production, "Foolish Wives."**

# U. S. Films Dominate Europe, Says Brinch

## Hodkinson Man Declares the Industry Is Demoralized By Monopolies

P. N. Brinch, W. W. Hodkinson representative, who has been abroad for some months, combining business with a much needed rest, returned to America the latter part of August. Mr. Brinch visited Scandinavia, England, France and Belgium, and expresses himself as being pleasantly surprised at the conditions existing.

### United States Films Dominate

"First of all," he said, "there is no denying the fact that American-produced pictures dominate the field. Neither the French, nor the English, nor the Italian films are in any way worthy to compete with those which are produced in this country. They have a wealth of material from which to draw from over there, but somehow they do not seem to get the best out of these stories. Undoubtedly the day will come when, by the Americanization of their methods, they will produce better pictures than those that now obtain, but I believe that day is far off.

"The theatres are doing wonderful business and are crowded night after night, but the general run of pictures, as well as their presentation, in no way approaches the standard set in America.

### Monopolies Exist

"The average admission charges, in France, for example, run from 3 to 12 francs, and, even at the present exchange rate, this must be reckoned as a considerable sum for the people over there, and I say that they do not get their money's worth.

"In some of the foreign markets, two or three groups hold complete domination of the motion picture industry, and sometimes a veritable monopoly exists, under which the exhibitors are bound hand and foot by contracts with producers or exchanges. I have seen cases where the exchange forwarded to an exhibitor a list of pictures which had been assigned to his theatre, regardless of what his personal preference might be. It is obvious that this can have nothing but a demoralizing effect on the trade.

"To make matters worse for the exhibitor, he is greatly restricted by the fact that theatre licenses are very hard to obtain, and new building practically prohibited by the government, who want all available man power and material applied to the rebuilding of homes and industries, rather than to the erection of additional theatres."

## Plays Ingenue Roles

**MAUD SYLVESTER**
**The ingenue lead in Hemmer Superior Productions, Inc., whose initial feature is now being edited by Elmer J. McGovern. It will be published about September 1.**

# U. S. Super Production Nearing Completion for Publication in December

"Determination," the ten-reel super production being produced by John L. McCutcheon for United States Photoplay Corporation, at its Grantwood, N. J., studios, is well on the way to completion.

Eve Pierson, formerly with the London Film Company, and lately with Vitagraph and Famous Players, and Ole Stadstad, who has been absent from the screen for two years, have important roles.

"Determination" will not be completed for another two months. It will have its initial run on Broadway for a short period and then will be sent on the road. It depicts the life of the London and Paris underworld and is the outcome of an eight years' study of underworld conditions by Capt. Frederick F. Stoll, supervising director of United States Photoplay Corporation.

# Has Played Many Parts

BESSIE LOVE, who is making a series of four pictures for Federated Film Exchanges of America, Inc., is one of the most popular little stars on the West coast. She played in "Intolerance" and starred in many Ince-Triangle productions.

## *Bessie Love's Next Picture Will Be Version of "Penny of Tophill Trail"*

Andrew J. Callaghan, president of Andrew J. Callaghan Productions, Inc., has been in Hollywood, Cal., conferring with Bessie Love regarding her next picture, which will be a picturized version of "Penny of Tophill Trail," the widely read novel by Belle K. Maniates. This will be published through Federated Film Exchange of America, Inc.

Accompanying Mr. Callaghan from New York to the Coast was Arthur Berthelet, who has been engaged as director for the star. Among the stars of spoken drama whose work Mr. Berthelet has directed are Viola Allen, Mary Mannering and Richard Mansfield; among the picture artists, Bryant Washburn, Henry B. Walthall, Francis X. Bushman and Beverly Bayne.

### Plays Similar Character

In "Penny of Tophill Trail" Miss Love will play the part of a young girl, as in "Bonnie May," her first picture for Federated, and "The Midlanders," the second publication.

The character is that of a motion picture actress who goes West to spend her vacation on a ranch. She reads of a girl of her own age who has been sent to jail, and, out of sympathy, calls upon her in her cell. The actress is touched by the other's misfortune, and that she may be free to join her sweetheart, changes clothes with her and herself poses as the accused person. The resemblance between the two is so striking that when the released girl confesses the deception to the sheriff she is not believed. Eventually, however, the true situation is made clear and both girls are allowed their liberty.

### Part Well Suited to Star

Humorous and pathetic scenes alternate in this most uncommon story, it is said, and Miss Love is peculiarly fitted for the part selected for her. The decision to produce the Maniates novel was in keeping with Mr. Callaghan's policy to use only popular works by authors of established reputation.

Miss Love expects to begin the production of "Penny of Tophill Trail" within a few weeks. At the moment, however, she is acting as nurse for her father, Mr. John Horton, who is critically ill, according to telegrams received in New York. Mr. Horton was stricken while on his California ranch and the little star hurried with him to their home near Hollywood, twenty miles away.

## Big Fall Drive Being Launched by Metro

### Publication Schedule Said to Be Most Important Ever Offered to Trade

Metro Pictures Corporation announces that everything is in readiness for the company's big Fall drive and for the most important publication schedule for 1920-1921 that it has ever launched. Eight productions are listed for publication in September and October. The policy of bigger and better pictures inaugurated last Autumn has gained full momentum, according to Richard A. Rowland, president.

Beginning with Sept. 1, Metro will issue "The Hope," the melodrama by Cecil Raleigh and Henry Hamilton, with an all-star cast. September 6 will see the publication of "Love, Honor and Obey," the S-L Special, with an all-star cast, scenarioized by Eugene Walter from the novel, "The Tyranny of Weakness," by Charles Neville Buck.

### Lytell Has New Picture

On September 13 Metro will offer "The Price of Redemption," starring Bert Lytell. This is a picturization of I. A. R. Wylie's novel of Anglo-Indian life, "The Temple of Dawn." On the 16th Metro will issue "The Great Redeemer," the Maurice Tourneur production of H. H. Van Loan's story of Western life and prison regeneration, with a distinguished ensemble including House Peters and Marjorie Daw.

"The Saphead," co-starring William H. Crane and Buster Keaton, the young comedian, is put down for publication on September 16. This production, distributed by Metro, is presented by John L. Golden in conjunction with Winchell Smith and Marcus Loew. It is a picturization of "The New Henrietta," Winchell Smith's comedy drama of high finance and Wall Street.

### "Clothes" To Be Issued

Metro's last September issue will be "Clothes," a filmization of the drama of high society life in New York, by Avery Hopwood and Channing Pollock. It was made under the personal supervision of Maxwell Karger, Metro director general. Olive Tell and Crawford Kent are in the cast.

October will be ushered in with the issue of "The Four Horsemen of the Apocalypse." This production is a picturization of the novel by Vincente Blasco Ibanez, Rex Ingram directing it and June Mathis writing the scenario.

# Pearl White's "White Moll" Breaks Records at Moir's Chicago Houses

## Progressive Advertising Campaign Precedes the Opening of the Fox Special Production At the Boston Theatre

Heralded by an extensive advertising campaign in the Chicago newspapers, the William Fox special production "The White Moll," has broken all records for attendance at Moir's loop theatres in that city, according to William Dineen, general manager of Moir Theatrical Enterprises. This picturization of Frank L. Packard's underworld story features Pearl White.

"The White Moll" opened at the Boston theatre in Chicago on August 15. Although the house customarily opens its doors at 11 o'clock in the morning, the crowd outside its doors was so great at 9:30, it is said, that Mr. Dineen started the presentation an hour and a half earlier. At 11:30 that night every seat in the Boston theatre was still occupied, Mr. Dineen said.

### Hodes Directs Drive

The advertising and publicity campaign directed by Hal Hodes, representative of Fox, was a live-wire one. A statement made by Pearl White that she hoped to find some day a protege whom she could develop into a screen star gave the Fox representative an opportunity for some unusual press material.

A story built on the protege hope was printed in practically every Chicago daily paper and local interest was stimulated by the announcement that in Chicago Miss White hoped to find the girl for whom she seeks. Aspirants were invited by the motion picture editors of the papers to write to the Fox star, in care of the local Fox office, setting forth their qualifications for the honor.

### Many Letters Received

Within two days after the stories had appeared the volume of mail from applicants was so great that it was necessary for the Fox representative to engage a stenographer for the express purpose of handling it, it is declared. Before the end of the first week more than 3,000 letters and photographs had been received, according to Clyde Eckhardt, Chicago manager.

The idea was tied up to the showing of "The White Moll" by a request to each of the writers that she see the production and forward her opinion of it to Miss White. So generous was the response to this request, it is said, that, instead of being transferred to the Alcazar, Moir's theatre in Madison street, on the following Sunday, the picture was held over until the following Tuesday, when the transfer was effected.

### Draws Residential Crowd

One of the features of the showing is that a goodly percentage of the people who have seen the production at both the Alcazar and Boston have been drawn from the residential districts, it is said.

As a result of "The White Moll" success at the Moir houses, Manager Eckhardt reports unusual interest in the picture on the part of exhibitors.

WALLACE MAC DONALD
Who has been signed by Metro to play opposite May Allison in "Are All Men Alike?"

## "Heart of a Fool" Said To Have Six Individual Climaxes in Six Reels

According to a statement from Mayflower Photoplay Corporation, Allan Dwan's "In the Heart of a Fool," presented by Mayflower and recently published as a First National attraction, has enough big situations in its 6,000 feet of action to provide climaxes for six average productions. Dwan's use of six individual climaxes in one picture marks a departure in dramatic construction, it is declared. The first dramatic highlight depicts a mine explosion with the attendant thrills of frenzied miners trapped to death in the smoke-filled tunnels and rescues in chain buckets. Closely following this comes a riot scene with mobs battling in the streets. Another situation that promises to develop emotional tensity depicts the villain about to toss a little boy to the mercy of the mob.

Aside from the situations that draw their strength from purely physical violence, the Dwan production presents drama derived from a clash of wills, the heartaches of unrequited love, the madness of a bereaved mother and the wrecking of four lives by a beautiful but unprincipled woman.

## Vaughn of Kelso, Wash., Sells Company Interest

KELSO, WASH.—C. G. Vaughn, well known motion picture exhibitor, his disposed of his interest in Vogue Amusement Company to his partners, J. H. Boomer and Mrs. Maude Brebner. He plans to leave soon for California or Oregon to reside, and may go into the producing business.

Vogue Amusement Company owns and operates theatres in Kelso and Rainier and in Clatskanie, Ore. Mr. Boomer, who heretofore has devoted his time to the Rainier theatre, will now be located in Kelso.

## "They're Off!"

You've often read about the famous race of the hare and the tortoise. Here is Buck Jones, the Fox star, staging a return engagement to satisfy himself Aesop was all wrong.

## C. B. C. Film Sales To Handle "The Victim" in Which Haines Has Lead

Joe Brandt, president of C. B. C. Film Sales Corporation, announces that the first feature production to be marketed through this organization will be "The Victim," a six reel photodrama.

The story is founded on real life and was adapted for the screen by O. E. Goebel. It was produced under the supervision of Conde Pallen and Ludwig Erb. Robert T. Haines plays the leading role. The C. B. C. Film Sales will market this picture on the state rights plan.

## Robertson-Cole's "Iris" To Be Forthcoming Soon

The screen version of "Iris", the famous stage production of Sir Arthur Wing Pinero, to be issued early this fall by Robertson-Cole as a special starring Pauline Frederick, has been completed. It will be received in the East within a few days, and soon thereafter a publication date will be selected.

This will be the first of big pictures which Miss Frederick will make for Robertson-Cole under her new contract, providing for not more than four productions yearly. Willard Louis plays opposite her in "Iris."

## Improvements Costs $2,500

NOBLESVILLE, IND.—A. M. Jones, who recently acquired the Olympic theatre here, has announced that he will reopen it in September, the date not being definitely set. He has made improvements costing between $2,500 and $3,000. The U. S. theatre, which he has been operating for the last seven years, will be closed.

# Welfare League for "U" Employes

*Movement Started at Eastern Laboratories Expected To Extend to All Departments of Organization With Social Side as Well as Benefits Offered to Members*

A MUTUAL welfare organization of great scope and promise has been organized by employes of the Universal Film Manufacturing Company, it has just been announced. It is known as the "Universal Mutual Welfare Association" and its purpose is to aid Universal employes who are sick or otherwise in destress.

Although the organization had its origin among the members of the night force at the Universal laboratories, Fort Lee, the idea has spread rapidly through the rest of the factory and through the Universal home office, the Big U Exchange and Universal's Industrial and Educational Department.

**Will Extend Organization**

Strongly backed by R. H. Cochrane, the first vice-president of Universal, and other Universal officials, it is expected to become a world-wide organization with active branches in every part of the globe where Universal agencies are located. Already steps have been taken to organize branches of the Universal Mutual Welfare Association in the fifty-odd Universal exchanges throughout the United States and Canada.

A. L. Mohan, the night superintendent at the Universal Fort Lee factory, is president of the new organization. Other officials, all members of the factory night force who organized the association, are W. T. Richards, vice-president; F. Stocklian, recording secretary; J. O'Toole, financial secretary; J. Roth, treasurer, and H. Truax, sergeant-at-arms. The trustees are H. Quail, H. Webber and B. Aubry.

The association has elected four honorary members, as folows: Carl Laemmle, president of Universal; R. H. Cochrane, first vice-president; E. H. Goldstein, assistant to the president, and E. F. Murphy, general superintendent of Universal's Fort Lee factory.

**Plan Social Activities**

The association in many respects is similar to other sick and death benefit associations, but has many other phases which link it particularly with the Universal organization and which will make it an important body in the film world.

One aspect of the association is its club and social possibilities. Wherever an organization of the Universal Mutual Welfare Association exists there will be regular meetings and social activities to weld Universal employes together. Universal already has turned over one of the large buildings at its Fort Lee factory to the new organization. It is being fitted out as a club room and assembly hall, where the members of the association at regular intervals will have the opportunity of hearing noted educators, financiers, men of affairs and motion picture authorities on subjects of efficiency and general interest.

## Lincoln Theatre Is Sold

LINCOLN, ILL.—Mr. and Mrs. John Peart of Gillespie, Ill., have purchased the Star and Lyric theatres from Isador Burnstein and Joseph Keegan.

The two former owners expect to go into a larger city and operate on a larger scale. Mr. and Mrs. Joseph Falletti of Washington, D. C., will assist Mr. and Mrs. Peart in the management of the two theatres.

ALICE JOYCE IN VITAGRAPH'S "THE PREY"

Miss Joyce is said to run the gamut of human emotions in the role of Helen Reardon in this latest story of society, finance and politics.

## Selznick Announces 46 Prizma Pictures

### Company Declares Exhibitors Find These Color Reels Of Great Value

A list of forty-six Prizma color subjects, distributed by Select Pictures, has been announced by the Selznick organization, because of the many requests, it is stated, from exhibitors throughout the country who have found the Prizma short reels of great program value.

These subjects are as follows "Kilauea," "Skyland," "Catalina," "Everywhere," "Model Girls," "Trout," "Kiddies," "China," "Birds and Flowers," "Hawaii," "Glacier Park," "Old Faithful," "'Gators," "Grand Canyon," "Oahu," "Japan," "Petrified Forest," "Heart of Sky Mts.," "Eden of Pacific," "Roof of America," "Last of Seminoles," "Marimba Land," "Cost of Carelessness."

"Out of the Sea," "John Burroughs," "Fishing at Otsu," "Apache Trail," "Monte Carlo," "The Orange," "Guatemala," "Elklands," "Magic Clay," "Refreshing Riviera," "The Coolie," "Aids to Cupid," "Penny Wise," "Roosevelt Dam," "Three Gobs," "Gowns Venus Would Envy," "Memories," "Big Guns of the Navy," "John Barleycorn," "Bretons of the Sea," "Deadly Dagga" (split reel), "Death Where Is Thy Sting?" and "Trouville, France."

Lewis J. Selznick announced some time ago that he soon would have ready for publication a screen drama in colors in which Zena Keefe would have the leading part.

## Mermaid Comedy Sets New Record, Company Reports

"Duck Inn," second of the Mermaid comedies issued through Educational exchanges and starring for Lloyd Hamilton, has broken all records, it is claimed, for the Cleveland territory by being held over for the fourth consecutive week at the Euclid theatre.

The Euclid has set aside several of its precedents since Educational began to publish comedies, it is declared. Each of its pictures has been shown for a minimum of two weeks, including Chesters, Christies and Torchys and for the first time in the history of the house these pictures have been given a portion of the advertising space. The Euclid and the affiliated Loew houses in Cleveland have a contract for the entire output of comedies published through Educational.

## Chesters Move Hollywood Offices to Own Building

C. L. Chester is in the new Chester Administration building just completed at 1438 Gower street, Hollywood, Cal., where the Chester Outings, Chester comedies and Screenics will be cut, titled and shipped under his personal supervision.

## Kunsky May Get Regent

DETROIT, MICH., Sept. 8.—It is understood that Kunsky-Butterfield have offered to take over the Regent theatre, which is being erected at Crescent street and Bond avenue.

Dead Men Tell No Tales

THE TWO HAPPY COUPLES IN "SO LONG LETTY"

Left to right—T. Roy Barnes, Grace Darmond, Walter Hiers and Colleen Moore, who have the principal roles in the Robertson-Cole special, adapted from the popular musical comedy.

# Robertson-Cole Officer Declares "The Stealers" Is Company's Best

## William Christy Cabanne Production Will Be Given Its Premier Showing In Ball Room of Astor Hotel, Friday, September 17

"The Stealers," the Robertson-Cole special directed by William Christy Cabanne, which is scheduled for early fall, is declared by officials of the company to surpass anything ever offered by the company since its entry into the motion picture field.

The production is to be given its premier showing in the grand ball room of the Hotel Astor, New York, Friday, September 17. In announcing the showing, Robertson-Cole declares it is calling the attention of the exhibitors to a production "which represents the best example, up to this time, of the sort of picture it desires to release."

### Action Among Everyday People.

"The theme of 'The Stealers', upon which Mr. Cabanne has been working for two years, was laid before Robertson-Cole officials late in the spring," stated an official of the company. "They saw instantly the limitless possibilities of the story. So certain was Mr. Cabanne of his ground, and so well did he have this subject in hand, that the entire picture was perfectly visualized before it was started. Counting preliminaries and the period of cutting, four months were put on the picture, which was made entirely in the East.

"'The Stealers' lays its action among everyday people, and chooses a theme which is as broad as all humanity, and even more fascinating than the emotion of love which forms the basis of most pictures. There are, of course, love themes in it which inspire and entertain, but they are only secondary threads playing across the dominating background of the powerful major theme. Beyond playing skillfully with the emotions, which are the media of appeal in the so-called 'heart appeal' pictures, 'The Stealers' goes down deep into that mysterious and unfathomed quality which is called 'soul', always obtaining its effects simply and directly, but none the less impressively.

### Settings Are Elaborate.

"Like the stories which have gone to make up every big picture of the past, that of 'The Stealers' is simple. It deals with elemental things and homely hearts. For the most part it is a picture of the open, startling by the realism with which everyday occurrences and subjects are handled. Elemental in its theme, by an artistic process of selection it chooses to lay itself close to nature and her workings, and some of the biggest scenes are those which show man in his eternal struggle with the physical elements.

"'The Stealers' is clothed in the elaborate settings which are characteristic of Mr. Cabanne's work. In this production Mr. Cabanne has had the chance of producing a story bigger than anything on which he ever had worked previously, in fact a story which measures up to the most successful ones of the decade. Mr. Cabanne who is in point of directorial service one of the oldest in the industry has always been a man of vision and initiative from very early manhood, and his pictures have shown a definitely progressive and steadily improving quality."

# *Schenck Leases Plant to Enlarge Talmadge Studio*

*(Special to Exhibitors Herald)*

NEW YORK, Sept. 8.—The Oliver Film studios, which adjoin the Norma and Constance Talmadge plants, have been leased by Joseph Schenck, president of the two Talmadge companies. The plants are being joined so as to enlarge the Talmadge studios to more than twice the width of their present space. Mr. Schenck will also have the dressing rooms of the old Talmadge quarters torn out, and the entire balcony floor converted into a suite of offices for himself and his executives, with the exception of the publicity department, in charge of Beulah Livingstone, which is being moved to the Oliver building.

DEAD MEN TELL NO TALES

# Will Offer Prize for Most Artistic Picture

## A. M. P. A. Committee Will Report On Matter at Next Meeting

The Maryland Institute of Fine Arts will offer a prize for either the most artistic motion picture production of the season or for the most attractive stills from a production made during the year, according to Professor Alom Benent, head of that institution.

### Committee Considering It

Professor Benent sought the suggestions of members of Associated Motion Picture Advertisers to aid in determining what the prize should be and the definite purpose for which it should be awarded. The matter of determining the nature of the prize and the merits on which it should be awarded has been referred to a special committee, which will report at the next meeting. The committee includes Sam Palmer, R. S. Scott, and P. A. Parsons.

At a recent meeting of the A. M. P. A. the speaker was Rufus Steele, magazine writer, motion picture author and producer, who predicted that one of the greatest possibilities in the motion picture world today is the production of photoplays that deal with the industrial life of the nation.

### Would Banish Unrest

Mr. Steele said he had been making such pictures largely "because of the fun he got out of it." He declared industrial films with a real story, not those which merely give a technical illustration of how soap or paper is made, would do more to dissipate the feeling of unrest now prevailing in the country than any other thing.

"The main trouble between the employers and employees," said Mr. Steele, "is that they do not understand each other. They are all pretty good fellows at heart. A motion picture with a real story, showing all phases of a big industrial plant, can do much to bring about a better understanding."

# Begin Hudson Building

HUDSON, N. Y.—Work has been started on the new motion picture theatre to be erected up-town. Excavation has been done and the foundation laid.

Delivers the Goods

CHARLES RAY
Handing the first prints of "45 Minutes From Broadway" to Col. Fred Levy of Louisville, Ky., holder of the Associated First National Pictures franchise for that territory.

## September 12 Set by Pathe for Publication Of Americanism Film

Pathe Exchange, Inc., announces September 12 as the issue date of "The Land of Lafayette," the patriotic film contributed by Pathe to the Americanism committee of the industry, organized to cooperate with the committee on education of the senate and house in an Americanization education campaign.

Fatherless Children of France, Inc., a National society which raised funds for the adoption by Americans of French war orphans, has endorsed "The Land of Lafayette" and will cooperate with the exhibitor through its committees throughout the country. The picture shows all phases of the July 4 celebration in Paris this year, when in a huge pageant, the orphans of France gave thanks to their great benefactor, Fatherless Children of France, Inc. Franklin K. Lane, Chairman of the Americanism committee, expressed entire satisfaction with the picture from the standpoint of its fitness to accomplish the aims of the educational committee.

## Sells New Grand Theatre

WOLCOTT, IND.—T. H. Mount, who has owned and operated the New Grand theatre here for the last year, has sold it to the Hornbeck Amusement Company, the owner of the theatres in Lafayette and other towns. The new owners took possession late in August, closed for repairs, and reopened the house September 1.

# Fifty-Five Per Cent of Territory Is Sold for First Schwab Picture

## Joseph Klein, General Manager, Declares Ready Market Is Found for Features Starring David Butler—"Fickle Women" First Offering

Coincident with a general statement of "prosperity" in the affairs of the recently organized D. N. Schwab Productions, Inc., Joseph Klein, general manager, announces that business has "surpassed all expectations" in the state righting of "Fickle Women," starring David Butler.

Fifty-five per cent of the territory on this, their first picture, has been closed, while the outlook for the remaining 45 per cent indicates that it will not be long before a complete list of the dealers who have already purchased it, and will handle the first Schwab productions throughout the United States, will be completed. Unsolicited inquiries have been received from South America, Mexico and European buyers.

### Is Based on Post Story

"The reason for this," declares Mr. Klein, "is that we have endeavored and succeeded admirably in producing a clean, wholesome production, sustained from every critical standpoint, from Sophie Kerr's story published in the *Saturday Evening Post*. Its transposition to the screen has created the demand through its representative qualifications and has surpassed all expectations."

In addition to "Fickle Women," adds Mr. Klein, they will shortly publish two more features, also with David Butler in the leading roles. They are "Girls, Don't Gamble," and "Smiling All the Way."

As instanced in "Fickle Women," the desire of the producers has been to secure their material from representative reading publications. The producers again have gone to the *Saturday Evening Post* for their material in the filmization of "Girls, Don't Gamble." The author is George Weston, and it was current week of April 24, 1920, under the title, "Girls Don't Gamble Any More."

### David Butler Heads Cast

Its cast is headed by David Butler. His efforts in films prior to this embrace his career under the personal direction of D. W. Griffith, King Vidor, Maurice Tournier, Universal and Selznick. The feature has been directed by Fred J. Butler, David's father, the former's record as a director of dramatic legitimate attractions embracing a span of 25 years on the Pacific Coast for Oliver Morosco. The third feature, as well as the other two, offers David Butler.

The continuation of David Butler's contract with the producers was also announced by Mr. Klein, who states that "they" will continue the making of pictures with the former as star.

# *"Golden Trail" Lends Itself Well To Exploitation, Claims Arrow Official*

"The Golden Trail," which Arrow Film Corporation is giving extensive advertising and publicity, is a convincing story of the Far North, according to an Arrow official.

The story lends itself admirably to exploitation as well as publicity, it is declared. The Arrow official points out that the attractiveness of the story lies in the fact that part of it is written around life in the East and the major portion around life in Alaska.

### Film Is Realistic.

An audience in reviewing this production will not be left with the reminder that this is merely a picture or the conception of some author, the statement says. It is said that the production is so realistic that the witness is drawn into the very life of the characters themselves.

Jane Novak, who is starring in this production, is known as a box office star, and her name can be used effectively in all advertising and exploitation. Arrow has just issued a sixteen page exhibitors campaign book. This campaign book contains sufficient publicity material and advertising ideas to enable the exhibitor to play this production big, it is declared.

The cast of "The Golden Trail" is in itself of sufficient value to bring forth praise on the production. Such players as Jack Livingston, Jean Hersholt, Bert Sprotte, Otto Natieson, Broderick O'Farrell and William Dille are included in the cast.

### Territory Is Selling.

The picture, according to the Arrow official, may be classed as one of the big productions offered to the campaign of the independent field of pictures. Constant inquiries regarding territory available are being received at the Arrow offices, and according to the Arrow official, who has made the foregoing statements, all the territories on this production will be disposed of within a short time.

The story is of Jane Sunderlin, a beautiful college girl who is loved by two men, one a scoundrel and the other a conscientious young student. The scoundrel succeeds in causing Jane to lose her faith in Dave, the other lover. He leaves for Alaska and after two years his acquaintance with the scoundrel is renewed under different circumstances. Jane meanwhile is made to see that her lack of faith was not warranted, and the young couple are eventually reunited.

## Next Harold Lloyd Comedy Published September 26

"Get Out and Get Under," second of Harold Lloyd's new series of two-reel comedy specials for Pathe distribution, is to be published on September 26. "Get Out and Get Under" follows "High and Dizzy" in the list of Lloyd issues. Pathe has laid out an exploitation campaign for the new special that overshadows any it has ever advanced on a comedy, officials say.

DEAD MEN TELL NO TALES

# Goldwyn and Weiss Are to Occupy New Offices Within Two Months

## Both Buildings, Nearing Completion, Are Located in South Wabash Avenue District Where Most of the Film Offices Will Be Housed

Each week plans are announced for the erection or remodeling of a building in South Wabash avenue, Chicago, which will form a part of the exchange colony in that district.

Goldwyn Pictures Corporation is remodeling a structure at 800 South Wabash and present plans are to transfer their local offices to the new headquarters on about November 1.

### Weiss Buys Property

Harry Weiss, president of Superior Screen Service, announces that he has purchased property at 21 East Seventh street, which is in the same territory. Contractors already are busy remodeling the building. The project involves an expenditure of $200,000.

The Goldwyn structure will be known as the Goldwyn Building and will contain 9,600 square feet. Space in the building will be leased to other motion picture concerns.

On the second floor of the new exchange will be a projection room. Adequate equipment and excellent office arrangements will be supplied for the Goldwyn offices, which will occupy the first floor.

### To House Four Firms

The Weiss building will house Superior Screen Service, National Exchanges, Inc., Harry Weiss, Inc., and A-W Enterprises. The building will afford 10,000 square feet of space for the four concerns. The latter three enterprises are controlled by Weiss and will be in operation shortly. The new offices will be occupied on October 1.

The present location of both the Goldwyn and Weiss exchanges is 207 South Wabash avenue, in the Film Exchange building.

# Film-Lore Combines With Congressional

## Merge Interests "To Do Big Things on a More Elaborate Scale"

Film-Lore Production Company of New York and Congressional Film Corporation of Washington have merged. The name of the new organization is Film-Lore Congressional Productions, Inc., capitalized at $500,000.

### A. A. Stuart Is President

The executive staff of the new organization comprises people who have an established reputation in their particular fields. Alexandre A. Stuart, as president, together with J. A. Fitzgerald, as vice president, and N. B. Corrigan, as secretary and treasurer, head the new organization. The general manager is T. J. Hall.

The organization considers itself fortunate in having obtained the services of L. Grandin Grossman, counselor of prominence, who recently was mentioned for the office of district commissioner of Washington, D. C. Eric Cederberg will take charge of the photographic work.

### No Change in Policy

In speaking of the new combine, Mr. Stuart said: "This combine does not constitute a change in policy, but an effectuation for big things on a more elaborate scale. We have an unusual organization of people of broad experience and scholarship in this field, and we feel confident that in our forward strides our productions will fill a much felt want. We purpose big things, and shall endeavor to produce features that will contain every element of box office attraction."

The initial production will be A. A. Stuart's "Brain Cinema."

# *Army to Use Films In Vocational Work*

*(Special to Exhibitors Herald)*

WASHINGTON, Sept. 8.—The War Department, realizing the importance of motion pictures in educational work, will equip some of the army courses with sets of films, by which soldiers taking occupational training can more readily absorb what is before them. There are 107 courses in the army now, ranging from agronomy to zoology, and 105,000 soldiers are receiving instruction either along vocational lines or in general education.

It is announced by Major General P. C. Harris, the adjutant general of the army, that Bray Pictures Corporation, of New York City, has received the contract to make these films for the automotive department in the vocational schools. An order has been placed for making thirty-five complete sets, each set containing ten reels, to be used for instruction. The films are valued at $800 a set.

# New Company Buys Interests In Chile

## Many Theatres Are Owned By Organization on South Pacific

Chilean Cinema Corporation, incorporated in Delaware, with a capitalization of $100,000, has bought out the interests of the motion picture business in Chile of the Empresa de Teatros y Cinemas, Ltda.

The last mentioned company is said to be the largest film distributing organization and theatre owners on the Southern Pacific Coast. They have many branches throughout the territory of Chile and own quite a number of high class theatres. They control the exclusive exhibition rights of the Paramount Artcraft productions, as well as the Vitagraph output. They recently have acquired exclusive rights on the Realart and Universal productions.

The negotiations have been consummated through the medium of Sr. Eduardo Rodrigo, whose offices are in the Candler building, 220 West 42nd street. Sr. Rodrigo is the manager and special representative of the said Empresa de Teatros y Cinemas, Ltda.

# Charles Ray's Newest Is To Have Southern Local

Charles Ray is hard at work on "Nineteen and Phyllis," by Frederick Stowers. The scenes are laid in a small Southern town. The leading feminine role is taken by Clara Horton, who starred in Rex Beach's "The Girl from the Outside," played Youth in "Everywoman," and had an important part in "The Little Shepherd of Kingdom Come." George O. Nichols, Cora Drew, Lincoln Stedman and Frank M. Norcross are others of the cast.

CANNED DRAMA FOR THE ATLANTIC FLEET

Sailors from U. S. navy receiving Fox films at the Fox studio in West 55th street, New York City, for distribution to ships with a "fade-in" of one of Uncle Sam's battle cruisers.

# DIGEST OF PICTURES OF THE WEEK

FLORENCE LAWRENCE, dramatic critic of the *Los Angeles Examiner,* is offering one dollar each for reviews of motion pictures submitted by readers of the paper who are also motion picture followers. The purpose stated is the stimulation of interest in the screen and the cultivation of an analytical attitude on the part of the public.

The latter is unimportant. Every exhibitor is interested in the former.

With American newspapers steadily increasing the space devoted to motion pictures it should not be difficult to persuade most papers to adopt the idea. In most cases it will be found a paying proposition for the exhibitor to pay the necessary dollar if this is found necessary, the number of awards made daily being limited to suit the individual preference.

"HOMESPUN FOLKS" (Associated Producers) serves excellently as an introduction for the new trade mark to American screens. It is a finely produced story of the type indicated by the title and should go down in history as one of Thomas H. Ince's best contributions to the screen. Lloyd Hughes has the chief role and scores heavily. Support and production are of high order throughout.

"HALF AN HOUR" (Paramount) contains insufficient actionable story body to thoroughly satisfy the demands of the five-reel footage. Dorothy Dalton gives a standard characterization in the leading role and support is average, but the whole is mechanical and makes no great claim upon the interest. Sir James Barrie's name as author provides additional advertising material.

"THE WOMAN IN HIS HOUSE" (First National) presents Mildred Harris Chaplin in what seems destined to be pronounced the best picture of her career to date. It is a powerful domestic story, told in finely executed continuity and against excellent background. It will doubtless stand out as one of the big features of the season.

"GIRLS DON'T GAMBLE" (D. N. Schwab Productions, Inc.) is unique in its combining of comedy and drama, with David Butler appearing to advantage as the hero. Distinctly unusual in form and production, as well as in story, it is at once a novelty and good entertainment.

"THE JAILBIRD" (Paramount) disappoints when compared with "23½ Hours Leave" and other earlier productions staring Douglas MacLean and Doris May. The former is most prominently featured in the production, but the story lacks freshness and gives MacLean little opportunity for display of his peculiar talent.

"THE VEILED MYSTERY" (Vitagraph) is a fifteen episode serial with Antonio Moreno as a star that should be described in superlatives as a continued weekly feature. Dangers and hazards, adventure and mystery are present in wholesale quantities and the interest is held constantly throughout the episodes viewed. It should appeal to the general patronage and be enthusiastically received by the serial following.

"CUPID, THE COW PUNCHER" (Goldwyn) is a Will Rogers feature with its usual attendant rope-throwing and broncho busting, cow boys out for a lark and Cupid as a matchmaker. He meets his first troubles in this capacity in attempting to get a wife for himself. There is one scene of a "fliver" lasooed and left to run itself down in a circle that will reach far into the favor of the western star's admirers.

"GUILTY OF LOVE" (Paramount) should please every audience, particularly the family patronage. It presents the problem of a man's selfish love and a women's complete affection with the final regeneration of the former and the reunion of their hearts and loves in that of their child. Scenes laid in Florida are lavishly beautiful. There are appealing touches of child life with little Douglas Desmond doing good work as the child.

"THE ADORABLE SAVAGE" (Universal) with Edith Roberts in the title role, presents an attractive star in a picture superior in its background of native intrigue and romance in the Fiji Islands, with a white man and native ruler rivals for the love of the girl. A hurricane vividly reproduced and inluding a typhoon and tidal wave and scenes in tropical forests and along coastlands form a fascinating setting. One of the most interesting pictures of the season.

"SWEET LAVENDER" (Realart) with Mary Miles Minter, is one of the most wholesomely presented screen plays of the moment. The star plays with Harold Goodwin and the two are youthful lovers whom the interference of well-meaning but meddling elders hinder in their romance. The play carries all the atmosphere of an old fashioned garden. It should please every sort of patronage.

"THE STREET CALLED STRAIGHT" (Goldwyn), a screen version of a book by Basil King that has had wide popularity and should augment the picture's intrinsic value, will particularly please the superior patronage. It is high grade drama and presents the story of a girl whose pride, interfering with her heart affairs and her father's business, is finally humbled to happy end. It is a society drama with Naomi Childers doing excellent work as the featured player.

"BIG HAPPINESS" (Robertson-Cole) is an excellent picture for general circulation, for it presents Dustin Farnum at his best in a story that carries an appeal. The star is given a worthy supporting cast, members of which have carried prominent roles in other fine productions.

"LAHOMA" (Pathe) upholds the Edgar Lewis standard of artistry and brings to the screen an attraction of unusual power. Special emphasis must be placed upon the fine production which prevails throughout, though the work of Peaches Jackson, Louise Burnham and Russell Simpson is of first water merit. The feature is in seven parts and worthy of the footage. Its box office record should be an enviable one.

# REVIEWS

Edith Roberts in

## *THE ADORABLE SAVAGE*

**Five-part drama; Universal.**
**Directed by Norman Dawn.**
**Published in September.**

*OPINION:* A story of the South Sea Islands, with Edith Roberts giving the best performance of her career in the most promising role to which she has been assigned to date, "The Adorable Savage" merits the praise accorded by first-run exhibitors contributing to the "What the Picture Did for Me" department of this publication in the present issue. These comments are worth reading.

The picture speeds along by leaps and bounds. Hardly is the breath caught again after one turbulent plunge into the spectacular, before it is suspended with another bit of intense drama. The pinnacle of excitement is reached in a wild and furious tropical hurricane, with a typhoon and tidal wave thrown in for good measure. An attempted murder of the heroine and the saving of her life by her rival, the former's leap into the sea from a high cliff, all lend to the thrill succession. And the whole moves swiftly over a background of tropical beauty—rocky shores and surf, caverns and coves, cocoanut plantations, rubber groves, wild sea birds, baby pelicans and seals, sharks, cockatoos and other adjuncts of a typical Crusoe's island.

In these things are suggested many exploitation ideas, and the sacred "meke" dance which the star executes offers another opportunity for attendant features reproducing it. Things that happen are many times startling, sometimes gruesome, but never repellant. Indeed, both director and photographer are entitled to praise for the excellence with which they have organized their material. Titles are especially good.

The tropical hurricane with its lightning play, sweeps of rain and waves, bending of great trees and destruction of huts and homes, is highly graphic in its reality.

Edith Roberts achieves a considerable triumph in her work. It is no mean task to keep the character of a cultured school girl in England when she is plunged hurriedly into the native element of her people, the Fiji Islanders, and she capitally accomplishes it.

Jack Perrin plays the leading masculine role with dash, spirit and skill. Frank Mayo as Maddon, rascally manager of the Thurston plantation, manages a disagreeable character worthily. Arthur Jones, Dick Cummings, Thomas Rea and Celle Kipikona carry other parts commendably.

*SYNOPSIS:* Marama Thurston, educated in an English boarding school, first becomes aware that she is a half-caste native of the Fiji Islands when her father summons her home from school. Shocked at the revelation, she decides to be wholly brown, rather than part white, and her breed is the bar sinister always impending between her and happiness. Milton Templeton, a white man of mystery on the island, is rival for her love with Ratu, a tribal chief. As she is about to yield to the latter's persuasions and become his queen, a series of dramatic happenings interrupt proceedings which end in the rescue of Templeton and the girl and the former's freeing of the charge of murder which brought him to the islands, and the departure of the two for England and happiness.

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Lloyd Hughes in

## *HOMESPUN FOLKS*

**Six-part comedy-drama; Associated Producers.**
**Directed by John Griffith Wray.**
**Published August 31.**

*OPINION:* A perfectly balanced all-star cast with each player admirably suited to his role is one of the features of "Homespun Folks." Lloyd Hughes as Joel Webster, the farmer district attorney, may really be considered one of the most promising of stars. Hughes is a comparatively new comer to the screen but he scores heavily in this production.

**Edith Roberts in a scene from "The Adorable Savage (Universal).**

"Homespun Folks" is a homely rural picture which holds the interest of the spectator from start to finish. The photography in many instances is superb and in general very good. The location and sets are remarkably good and the direction is admirable. All in all it is one of the season's pictorial treats.

The entire cast of this production is well chosen and their acting is of sterling character. It is directed by John Griffith Wray, the story by Julian Josephson.

It serves excellently as the introduction of Associated Producers to the theatre man and to the public. "Sure fire" as concerns entertainment value, the production bearing the new trade mark should identify the insignia with "good pictures" in the public estimation.

*SYNOPSIS:* Joel Webster, farmer boy, is admitted to the bar and leaves home when his father objects to having "a fool lawyer" in the family. Arriving at Gatesville he meets Beulah Rogers, daughter of Pliny Rogers, newspaper editor and a Democratic, who breaks up the intimacy between Beulah and Joel when he learns that Joel is a Republican. Election time arrives and Rogers' attacks forces the withdrawal of Hilary Rose, Republican candidate for district attorney, whereupon Joel is put up as an emergency candidate and is elected. Rose visits Rogers to seek revenge and accidentally shoots himself, but a discharged printer accuses Rogers of the crime. Joel furnishes bail and proves at the trial that the printer testified falsely, obtaining Rogers' release. Then the townsfolk hear of the bail and attempt to tar and feather Joel. Beulah comes to the rescue, making the printer tell the whole truth, and the ending is happy.

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Mildred Harris Chaplin in

## *THE WOMAN IN HIS HOUSE*

**Six-part drama; First National.**
**Directed by John M. Stahl.**
**Published in August.**

*OPINION:* Louis B. Mayer is to be congratulated on his presentation of "The Woman in His House," a Mildred Harris Chaplin production in which the star has wonderful opportunities for dramatic effects to which she rises. It is supposed to be a true life story of a neglected wife, a husband of science and a philanderer.

Mrs. Chaplin has never been seen to better advantage than in this production. Her work is of exceptional merit and she is photographically very pleasing to the eye. She wears gorgeous gowns and furs which she displays to admirable advantage.

The picture has a prologue which presents the opportunity for considerable melodrama and also serves to introduce the theme that "love is the greatest thing in the world."

There is a child actor in the production that really does some very clever and commendable work. The titles are extremely good and put over without much difficulty "the message." The picture has appeal for both men and women and will undoubtedly be one of the season's great successes. From a technical standpoint it is far above the average of the standards required today and the direction of John M. Stahl is most praiseworthy. The sets are lavish and the exteriors chosen with unusual care. Photographically the picture is wonderful and the lighting effects are worthy of special mention.

*SYNOPSIS:* With the coming of a little son, Phillip and Hilda drift slowly apart, the former, a doctor, giving most of his time to his work and permitting Peter, his friend, and Robert, a lounge lizard, to occupy his wife's time. When Peter sees the trend of feeling between Robert and Hilda he seeks to bring about a better understanding between husband and wife, but an epidemic of infantile paralysis absorbs the physician's time and he neglects his wife. Their own son is finally stricken and Hilda leaves his bedside as she believes he has died. He is revived, however, and his father devotes every moment of his time for weeks to bringing about a cure, but the child is hopelessly crippled. Peter eventually brings about a meeting between Hilda and the child and the work that science has failed to accomplish is done by love. The conventional ending ensues.

Dorothy Dalton in

## *GUILTY OF LOVE*

**Five-part drama; Paramount.**
**Directed by Harley Knoles.**
**Published in September.**

*OPINION:* How the selfish lover who takes all and gives nothing can drive the barque of love against the shoals of trouble is the circumstance made the keynote of this domestic drama, above the merit of the average picture of its sort.

Dorothy Dalton and Edward Langford portray the lovers, and little Douglas Redmond as the small boy David, their son, has a role that he plays with more ability than the usual juvenile.

The play follows a familiar formula—that of the governess in the home of wealth wronged by a young man in the family, pride preventing his doing the honorable thing after the enforced marriage, until his own heart brings him to the realization of his love and sends him seeking his family. From this point the suspense is continual, for just how the penitent man will melt the coldness of the aggrieved woman, willing to live with him only as the mother of their child, presents a puzzling hypothesis.

Events move from the first with agreeable rapidity. The pleasantness of opening scenes in the attractive New England home of the girl is increased when scenes shift to the Florida home of wealth. In and about it are presented beautiful exteriors.

Dorothy Dalton is especially appealing in her appearances with the children in the cast. She combines a tender maternity with the emotional force which she excellently moderates, doing particularly good work as the wife when she persists in her aloofness from her husband until the depth of her affection asserts itself. She plays with a dramatic force at no time too heavily stressed. Her support is admirable. Edward Langford presents a finished skill, and the cast includes also Julia Hurley, Charles Lane, Alice Cooper Cliffe, Augusta Anderson and Lawrence Johnston and Ivy Ward, who play children's parts well.

The picture should receive cordial welcome from the general audience. Men and women will appreciate the heart entanglement and children will be pleased with the scenes showing the children's party, the picturization of a fairy tale about a beautiful princess and her lover, and the schoolroom with its class of youngsters. The patron particular about portraiture and photography should be well satisfied.

*SYNOPSIS:* Thelma Miller, going into the Florida home of Goddard Townsend as governess to his grandchildren, is met, loved, betrayed and deserted by Norris Townsend, the children's uncle. Learning later that there is to be a child, Norris expects to marry her, but the interferences of his father and sister persuade him to approach Thelma with a proposition to buy her off. She forces the marriage at the point of a gun, then leaves Florida. Five years later the repentant Norris ends a long search for his wife and child in the western town in which they are living. For the boy's sake Thelma goes back to the Florida home, but only as the mother of the child. Affairs reach a critical state when the anxiety over a near accident with which the little son meets reunites the two in the tenderness of their first love.

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## *THE STREET CALLED STRAIGHT*

**Six-part drama; Goldwyn.**
**Directed by Wallace Worsley.**
**Published in August.**

*OPINION:* That "the street called Straight is the safest and surest route from point to point" is the lesson carried through this picturization of Basil King's story. Goldwyn has preserved its superiority of literary structure in the presentation of its scenes on the screen after a manner that will more than please the particular patron.

It is high grade throughout. The assembly of players is a decidedly happy choice. Naomi Childers and Irene Rich in the impersonations of Olivia Guion and Drusilla Fane, present a performance above the average skill. They have a refreshing difference of style in their graceful dignity and trimness. Their standard is well approximated by the men of the cast—Charles Clary as Henry Guion, Alec B. Francis as Rodney Temple, Lawson Butt as Colonel Ashley, and Milton Sills as Peter Davenant. Lydia Yeaman Titus as Aunt Vic completes the coterie of skillful players.

The play is built about the rendering of service by Peter Davenant, whose unswerving determination to walk the straight and narrow path of life wins him its coveted things, by reason of the character that his creed inspires. He meets with hindrances, but finds "the lights that guide along the way" in the compensations that come to him, chief among them the love of Olivia.

Settings have a dignified richness and artistic effect becoming to the theme and the style of the play. Photography is very good, a number of interesting effects in portraiture being achieved in the close-ups of leading characters. The women are elegantly gowned and attractive.

The play offers a suggestion in exploitation to the manager who can enlist the interest of a local clergyman, tell him the story of the play and get him to use it as a sermon subject.

The play will appeal particularly to the high class patronage, although its contest over the reparation of the lost Guion fortune will keep the closest interest of the patron who likes the working out of a complex situation.

*SYNOPSIS:* Henry Guion, last of an honored race, finds prison threatening him for embezzlement of funds of his friends. He prays for a miracle, and Peter Davenport, protege of his cousin, Rodney Temple, comes to the rescue and loans him the half million to carry him over his crisis. The pride of the daughter, Olivia Guion, which has previously made her spurn Peter as a lover, threatens the first obstacle in the plan. She is persuaded to withdraw her objections, especially when she finds that Davenport is only out to do a good turn, asking no collateral, only her happiness. Colonel Ashley, her English fiance, tries to be chivalrous in shouldering the loan, but his persistence is overruled, Olivia discovers at last her real love for Davenport, and there is promise that the rejected suitor will console himself with Drusilla.

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Mary Miles Minter in

## *SWEET LAVENDER*

**Five-part drama; Realart.**
**Directed by Paul Powell.**
**Published in September.**

*OPINION:* That the "puppy love" of youth and maid is often of a strength not accredited it by elders who seek to guide the young people—and incidentially hopelessly tangle things—is worked out herewith in one of the season's most wholesome pictures.

There is a great favor at the moment among picture patrons for the hero of college age and the girlish sweetheart, and pairs of youthful players are coming to the fore continually, doing work that is increasing the popularity of the sort of pictures in which they play. Here Mary Miles Minter, whose abilities have established her standing, is aided by Harold Goodwin.

Scenes are laid in the boarding house in a college town where the aunt of Lavender Holt (Mary Miles Minter) presides over a lively family of college boys and one absent-minded professor. Then they shift for the brief ending to the home of wealthy friends, where comes the reunion of the separated lovers.

The picture is an adaptation of the stage play by Sir Arthur Wing Pinero, and takes its title from the name of the heroine.

Milton Sills plays the part of Henry Wadderburn, Clem Hale's guardian, in his customary finished style. Jane Watson appears as Ruth Holt, and Theodore Roberts plays the part of the professor, giving a refreshing interpretation.

There are bits of fun in the pranks of mischievous college boys and a tug at the heart strings comes now and then as the pathos of the situation between Lavender and her young lover is stressed. Art titles are a succession of flower pictures that make for interesting novelty. Titles are in the vernacular of youth, and there has been creditable care taken in making them accord with youth's range of vocabulary.

*SYNOPSIS:* Because Henry Wadderburn cast out his wife, her sister, as his unequal, socially, Ruth Holt has kept him in ignorance of the existence of his daughter, born after the mother fled to her for care. When he re-enters her life a number of years afterward as the guardian of Clem Hale, the lad who seeks to marry her young "daughter," she refuses her consent to the union. When Wadderburn's objections to the girl as the boy's social inferior are overruled and other obstacles in their path of joy removed, the mother still holds back her consent. Finally she is persuaded of her wrong to the young people, and with their reunion comes the revelation to Wadderburn that Lavender is his daughter, not her's.

DEAD MEN
TELL NO
TALES

Douglas MacLean and Doris May in

## *THE JAILBIRD*

**Five-part comedy-drama; Paramount.**
**Directed by Lloyd Ingraham.**
**Published in September.**

*OPINION:* While "The Jailbird" cannot be classed with "23½ Hours Leave," "What's Your Husband Doing?" or "Mary's Ankle," as concerns entertainment value, it is acceptable entertainment. Those who have not seen the star's previous productions will doubtless call it good.

There is a lack of freshness in the story itself. The star appears as a modified "Jimmy Valentine," who escapes from prison, going to a small Kansas town where he has inherited a down-at-the-heel newspaper and a piece of seemingly worthless property. Here he meets the girl in the story, fails in his efforts to go straight and promotes an oil swindle which terminates in the approved manner with the discovery of oil upon his land. As the picture ends he returns to finish his interrupted jail sentence.

Douglas MacLean is the featured player throughout. Doris May is given comparatively little footage, but makes good use of it. The former's work does not measure up to the standard set by earlier performances, probably because the story affords him limited opportunities.

When the small town phase of the continuity is reached a number of small town characters interpreted in capital manner by supporting players provide considerable amusement. It is in this aspect, rather than in story or stellar performance, that the picture makes its best appeal.

With the memory of past productions as a basis to work upon the exhibitor who plays the picture should have no difficulty in bringing big patronage to the theatre during the run of the picture. He should see the present publication before he begins his campaign and word his promises accordingly.

*SYNOPSIS:* Shakespeare Clancy, adroit in the art of opening safes, escapes from prison while his term has six months to run and returns with "Skeeter" Burns, a friend, who has just finished his sentence, to Dodson, Kan., where he has inherited a run-down newspaper and a piece of worthless real estate. His first issue of the newspaper antagonizes the population of the town and he promotes an oil stock scheme to obtain their money, erecting a drill upon his property. When he has collected money from practically all of the residents he prepares for the "get-away," only to find that Alice Whitney, a young lady whom he has come to love, owns two thousand dollars worth of the worthless stock. The unexpected bringing in of a gusher upon his property paves the way for the happy ending, and he returns to prison to complete his interrupted sentence.

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David Butler in

## *GIRLS DON'T GAMBLE*

**Five-part comedy-drama; D. N. Schwab Prod.**
**Directed by Fred J. Butler.**
**Published August 31.**

*OPINION:* "Girls Don't Gamble" is an altogether satisfying and humorous photoplay, unique in its treatment and novel in its theme. "Girls Don't Gamble" was adapted for the screen from the story by George Weston under the title of "Girls Don't Gamble Any More," which ran in the *Saturday Evening Post.*

David Butler is particularly good as Jimmie Fisher, the hero truck driver, and the Misses Field, Haines and Knowlton are very good as the daughters of Wilbur Rathbone.

There is plenty of action throughout the picture and a love theme which is both humorous and serious. The photography is very good. Sets and locations are well chosen and the direction by Fred J. Butler is worthy of special comment. The picture is suitable for any audience and will amuse and interest everyone.

*SYNOPSIS:* Jimmie Fisher is a particularly fine specimen of farm manhood who has a bent for mechanics and inventive genius and cannot endure farm life. During his spare time he saves $300 which he invests in a second hand truck. He overhauls this entirely and gains considerable knowledge of truck mechanism. While trying it out on the highway a small boy runs in front of the car. To avoid injuring the child he swerves the car to one side and saves the child, but his truck pitches over the embankment and is totally wrecked. Somewhat discouraged he leaves for the city, obtaining employment as a truck driver for a dry goods company. While making a delivery for the company he mets Alice Knowlton. She asks him to call that evening. Her sisters and mother ridicule her for falling in love with a truck driver. Mr. Fisher, Sr., the hen-pecked husband, sides with her and lends her every assistance in meeting Jimmie on the outside. Jimmie wins a $100 prize in the dry goods store for efficiency from the company which manufactures Red Star trucks. Jealous employes in the department store then frame Jimmie stealing a package from the truck for which he has receipted. Jimmie cannot explain the loss of the package and is discharged. He soon gains employment for more money than he has been getting from the Red Star Trucking Company. Two employes of Lattimer's department store, suitors for the hand of Ethel and Madge Rathbone, burglarize the department store. Jimmie Fisher, while joy riding in a truck with his fiancee, circumvents the robbers by running his truck into theirs while they are making their getaway with the goods. There is a terrific battle between Jimmie and the bandits but he overcomes them. He finally becomes branch manager and salesman for the Red Star Agency and Jimmie wins the hand and heart of Alice.

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Babe Ruth in

## *OVER THE FENCE*

**One-part specialty; C. B. C.**
**Published in September.**

*OPINION:* Babe Ruth, idol of baseball fandom, peer of batsmen with his fifty-two-ounce bat, wielding the longer and faster swing that has built his record in the sport's history, is herewith offered for a picture novelty at the summer's end.

Introduced with a summary of baseball's beginnings and the records of early heroes of the diamond, the "miracle man" comes to the front early in the reel to demonstrate this and that angle of his skill in batting practice and in shots from real games. The build of the 210-pound hero, his sturdy calf that sent him scuttling along in the forty-six home runs he has made in this season's games are shown in closeups.

It is safe to promise that even the patron indifferent to the great American game will not be bored by this brief sojourn in the sport world. It should certainly meet the enthusiastic interest of the millions of real ball fans the country over.

DEAD MEN TELL NO TALES

Douglas MacLean in a scene from "The Jailbird" the Thomas H. Ince-Paramount production

Will Rogers in

## *CUPID, THE COW PUNCHER*

**Five-part comedy-drama; Goldwyn.**
**Directed by Clarence D. Badger.**
**Published in September.**

*OPINION:* Will Rogers' roping of a "flivver" and the comic complications attendant thereupon furnish the chief laugh in "Cupid, the Cowpuncher." His spectacular riding along mountainous ridges and down steep precipices supplies the essential thrills.

The star is first shown in an exhibition of lariat throwing and throughout the feature there are chances for showing his skill at this and in riding bucking bronchos. He meets them all after a manner that supplies excitement and interest. Between times he is personal promotor of matrimony, a business in which he is quite successful until he seeks a wife for himself. It is about this difficulty that the story of the picture is wound.

Helene Chadwick in the role of Macie Sewell plays opposite Rogers as Cupid, and the cast includes Roy Laidlaw, Guin Williams, Jane Starr, Nick Cooley and others. Their support is capable.

Aside from the scenes where the cowboys take a hand to help Cupid win his girl in a way that brought many a laugh from an audience which viewed the picture at Barbee's Loop theatre, Chicago, some of the best humor is supplied in the efforts of "Cupid" to dispose of gallons of the remedies purveyed by a traveling medicine show. He persuades practically the entire male population of the town that it is afflicted with the "bluggers," the while tipping them off that the remedies, with a couple of raisins added, make an interesting beverage in prohibition territory.

Cupid's courting tune, "In the Shade of the Old Apple Tree," is indispensable accompaniment. Exploitation can follow the character of the usual picture that is colorful with western atmosphere —cowboys, Indians, bronchos and lariats.

*SYNOPSIS:* Following his energetic work to secure votes for her as "the prettiest lady in town" when an Indian medicine show offers a prize for that person, the romance of Cupid Lloyd and Macie Sewell progresses rapidly. It hitches, however, when her father refuses his favor, and when Macie becomes possessed of the ambition to go to New York to study for the opera stage. She is encouraged in this plan by a rascally Easterner posing as a doctor. Cupid's keenness discerns his real character. While Macie scorns him, he keeps watch of her and is on hand to interrupt the pursuit of the girl by the doctor when she starts East. Macie comes sadly back home, and the skies of love begin to smile rosily upon the two as the picture ends.

Antonio Moreno in

## *THE VEILED MYSTERY*

**Fifteen-episode serial; Vitagraph.**
**Directed by William J. Bowman.**
**Published in September.**

*OPINION:* In zestful race through a series of hazards and adventures that offer excitement in the way of mystery, magic and melodrama in wholesale quantities, Antonio Moreno comes to the screen in his latest serial.

He is supported principally by Pauline Curley and George Reed, and the three are put hrough the paces of adventure at a rate that rushes one surprise and thrill upon the heels of another, keeps action continually lively and proves the abilities of the trio.

Beset by an enemy in the guise of a mysterious person heavily veiled who for many years has hounded his family and brought misfortune to them, Moreno in the part of Ralph Moore, a young college athlete, persists in a determined effort to run down the troublemaker despite hazards constantly endangering his life and that of the two faithful friends, Ruth Sawyer, his sweetheart, and Tom, his colored servant. The enemy began activities fifteen years before the opening of the story with the kidnaping of Ralph's sister. His search for her takes him into a series of menacing situations and he is checkmated at every turn by the veiled enemy. Ingenious and fiendish snares are laid to trap the hero—his motor cars are burned as he rides in them and sunk into quicksand, launches at sea are sunk, towers are fired and a variety of other schemes employed to mitigate against the sister's rescuers.

Lovers of the mysteries and fascinating intrigues of the serial will find much to appreciate in this picture, one of the best serial issues of many months.

Dorothy Dalton in

## *HALF AN HOUR*

**Five-part drama; Paramount.**
**Directed by Harley Knoles.**
**Published in September.**

*OPINION:* Sir James Barrie's "Half An Hour" may be good reading and may serve stage purposes capitally, but it has hardly sufficient body for the five-reel photoplay as which it serves Dorothy Dalton. As a consequence the action moves slowly throughout and coming events cast their shadows before them rather too obviously for the best interests of entertainment.

A careful introduction leads up to the wife's decision to leave her husband, from which time subtitles indicate the passing of the minutes in the half hour which it requires no trained deductive powers to anticipate will terminate with her return to domesticity and dutiful wifehood. Such entertainment as is to be derived from this point forward is taken from study of the emotional acting of the star and support rather than story incident or plotted situation.

The work of the star dominates the production. Those who appear in support satisfy but achieve nothing unusual in the way of characterization or performance.

As is customary in the star's vehicles the mechanics of production are managed in capable manner, with settings, lightings, etc., up to standard. Though no innovations are accomplished in this regard, the production merits the description, "well staged."

The names of star and author are practically the only advertising features of moment. Patrons drawn because of their liking for the work of either will probably pronounce the photoplay satisfactory entertainment.

**ANTONIO MORENO**
**Who is starred in Vitagraph's "The Veiled Mystery".**

*SYNOPSIS:* Lady Lilian Garson, whose marriage to a man of wealth has been marriage in name only and the result of parental pressure, decides after an unpleasant meeting with her husband to accept Hugh Paton's proposal and go with him to Egypt. He sails in half an hour from the time she makes her decision and she leaves a note for her husband, with the jewels he has given her, going to Paton's quarters, which are "just across the square." He leaves his apartment to get a cab and is struck by an automobile and killed. George Brodie, a friend of her husband whom she has not met, brings the body into the house and she returns to her home, hoping to cover her secret. She is successful in this, though she meets Brodie at dinner, for he does not disclose the facts in the case to her husband. Destroying the note she had left behind, she realizes for the first time the greatness of her husband's love for her and the ending promises happiness.

Century players in

## *BROWNIE, THE PEACEMAKER*

**Two-part comedy; Century.**
**Published in September.**

*OPINION:* A humorous jibe at the doctrine of the transmigration of souls, with a 300-pound heroine lavishing affections upon a dog whom she believes to be her reincarnated husband, is the outstanding item in this comedy.

An interesting novelty is the dog's skill in driving a miniature motor car down a paved street, handling brakes and wheel cleverly. Lively scenes center, too, about the pursuit of an animated string of link sausages that slides for rods ahead of its pursuers with the agility of the canine from which it is presumed to have descended. There is a certain laugh in the dog's disapproval of the song of the entertainer at a party, expressed in howls cleverly depicted.

Many comedies are being built about trick animals, dogs particularly, and Brownie is one of the cleverest of these four-footed film folks.

Thomas Meighan in

## *CIVILIAN CLOTHES*

**Six part comedy-drama; Paramount.**
**Directed by Hugh Ford.**
**Published in August.**

*OPINION:* That clothes do not make the man is the point which Thomas Meighan goes to great lengths to prove to his snobbish young wife in a picture calculated to amuse every class of patronage.

It is an offering that combines the absurdities of an ex-soldier in the world war serving in the household of a society girl whom he married in France, with the softnesses of the real love between them that comes into its own only when her snobbishness is besieged and conquered by his democracy.

It is bright and moves rapidly. The opening scenes in French trenches and canteens have unusual presentation. Photography is particularly good. Titles are apt and clever.

Tom Meighan is capitally cast as Captain Sam McGinnis, and Martha Mansfield as Florence Lanham, his wife, is exceedingly good to look upon. Marie Shotwell, Frank Losee, Alfred Hickman and Maude Gordon Turner contribute more or less satisfactory support to the two leading parts.

The luxurious settings of a society drama are attractively arrayed and include scenes in Florida that add to the presentability of the whole.

*SYNOPSIS:* Florence Lanham, married in France to Captain Sam McGinnis, returns to society life believing him dead. She keeps secret the news of her wedding and permits the attentions of Billy Arkwright, an early lover. When McGinnis suddenly appears upon the scene, clothed in startlingly bold habiliments, the Lanham snobbishness asserts itself. To impart to her his own gospel of democracy, McGinnis obtains the place of a discharged butler in the Lanham household. With the help of his ex-Colonel and a lively young widow, he succeeds in his plan, completely conquering and humbling the young wife, who finds that, after all, clothes make little difference to the depth of real love.

Sunshine players in

## *SLIPPING FEET*

**Two-part comedy; Fox.**
**Published in August.**

*OPINION:* Harry Gribbon, in the sleek habiliments he has worn in the majority of his screen appearances, is the central figure in the present remarkable Sunshine entertainment. His characterization of the society jewel thief is worthy of the feature length production.

Following an extended series of farcical events involving the mayor and police of the city, the action swings into high speed, centering in a chase about the lofty structure of a gas tank, one of the most remarkable comedy features in recent production.

The cast is well selected and the direction is such that events transpire in fine sequence and with forceful effect. The whole is a comedy feature that will add pleasantly to practically any program.

DEAD MEN TELL NO TALES

Edgar Lewis'

## *LAHOMA*

**Directed by Edgar Lewis.**
**Seven-part drama; Pathe.**
**Published in September.**

*OPINION:* Painting after painting in animated continuity is offered by Edgar Lewis in his latest special production, "Lahoma," a vivid story of the early days in the territory now known as Oklahoma. Lewis is a master of exterior and interior shots, but above all of exteriors. In his new picture Lewis artistically and with the firm hand of a master takes Nature in all her extravagant beauty and harnesses her to the lens of his camera. Scenery alone will rate "Lahoma" as an excellent piece of work.

Lahoma is the name of a little girl. As a child, the part is essayed by Peaches Jackson. Grown up, Louise Burnham assumes the role. She lends herself adequately to the needs of the character. Ranking head and shoulders above the rest of the cast, however, is Russell Simpson, who is the outlaw, "Brick" Willock. Simpson's acting is always convincing, sincere and gripping.

The picture is not overburdened with art titles. Where there are art titles they coincide so neatly with the subtitles that the reader is not torn between the cleverness of the one and the sense of the other.

The story covers a period of time of about eighteen years. A rather daring time span for a picture, considering that the attention is wont to flag when the action is not packed into a few years of rapid development at the most. Still, the interest is held and in the last few reels suspense is as alive as in the beginning. "Lahoma" upholds the Edgar Lewis standard for artistry in motion pictures.

The cast includes, in addition to Peaches Jackson and Louise Burnham as Lahoma as a child and as a girl, Wade Boteler as Henry Gledware, S. B. Phillips as Bill Atkins, Jack Perrin as Will Compton, and others.

*SYNOPSIS:* In Oklahoma, when the West was young, Brick Willock rescued the child, Lahoma, from death. In doing so he killed Kansas Kimball, and his brother, Red, leader of the outlaw band, swore vengeance. When Henry Gledware, Lahoma's stepfather, married an Indian and renounced his people, Brick adopted Lahoma. Grown to young womanhood, Lahoma fell in love with Will Compton, who staked a land claim in Oklahoma. While visiting in Kansas City, Lahoma overheard the plot of Red, just released from prison, to kill Brick. The plot also involved her stepfather. Lahoma, with the aid of Will, saved Brick from arrest, but when the law failed him, Red used his own law—his gun—but paid for his vengeance with his own life.

Dustin Farnum in

## *BIG HAPPINESS*

**Seven-part drama; Robertson-Cole.**
**Directed by Colin Campbell.**
**Published in September.**

*OPINION:* Dustin Farnum does a fine piece of acting in "Big Happiness," a picture which gives him better opportunity to display his histrionic talents than any in which he has been cast recently.

Exhibitors will find in this production one that should give general satisfaction, partly because Farnum is the star of the attraction, partly because of the theme adapted and because of the satisfactory way in which it has been handled.

Farnum has been assigned a dual role in "Big Happiness." Only at the beginning of the picture and at the ending are double exposures necessary, the activities of one character practically developing the plot through to the denouement.

There are those among motion picture fans who express objections to the dual role, upon the ground that it seems absurd and impossible. But a dual role is like any other oddity, in that if it is handled with deftness it becomes a thing of interest and cannot help meeting the approval of the fastidious. "Big Happiness" falls into the latter classification.

Other factors that make it worth-while diversion are the excellence of its continuity, its direction and its well-balanced supporting cast, which is comprised of Joseph J. Dowling, Kathryn Adams, Fred Maltatesta, Violet Schramm, Aggie Herron and William H. Brown.

*SYNOPSIS:* Monsieur Johns (Dustin Farnum), an Englishman living in the Latin quarter of Paris, is, in the opinion of his brother, James Dant, a noted financier, a rogue and an outcast. In order to carry out a secret mission to America, however, James asks John to pose as the financier, even in his domestic Life. John accepts. During the brother's absence he falls in love with James' wife, but refuses to give in to his feelings. News comes that the boat on which James is returning to England sinks without a life being saved. John takes hold of his brother's financial matters and doubles the fortune. Then James, in a delirious condition, returns, having been picked up by another vessel, but he dies from a fever and John continues as head of the firm.

## "Bitter Fruit" Is Autumn Issue of Arrow Company

Arrow Film Corporation announces that "Bitter Fruit," a six-reel picture, has been completed and shortly will be issued on the states right market.

This picture was produced under the working title of "The Black Lagoon." An elaborate advertising campaign is being planned for "Bitter Fruit," produced by Dramafilms, and featuring Jane Gail and John Charles.

**human Harry Carey says**

**IF every man in the nation would go home at night with a grin on his face, the divorce courts would have to go out of business.**

*—Watch for "SUNDOWN SLIM"*

# Reading The Ouija Board

With J. B.

New York City, Sept. 7, 1920.

Ruth MacTammany, one of the most popular members of the film colony at Mamaroneck, N. Y., is busily engaged in filming a two-reel comedy in the environs of that busy village. Ruth is playing in the production in a sailor make-up. She looks like a "reel" salt it is said. Our best wishes for success, Ruth.

* * *

Vivian Moses has a bungalow down on the Atlantic shore and as a consequence he has to commute on the L. I. R. R. Vivian does his week-end marketing in town Saturday afternoon, like a lot of other suburbanites, which is not unusual, but Vivian's method of transporting his vegetables is so novel that other commuters are thunder struck. When he purchases muskmelons he strings them on barbed wire. When the wire is filled he slings it over his shoulder and this leaves both hands free to battle with the dry groceries and his change pocket. The reason for using barbed wire was explained by Vivian as follows: "When the barbed wire is drawn out it pulls all the seeds out with it and you simply have to add hot water and serve!" Wonder how this would work out on bologna?

* * *

Last week a Southern exhibitor wrote to an exchange with which he had been doing business. The substance of the letter is worth printing. "Fer the love o' Mike dont send me no more of them weeklies showin the troops going ter war. Send 'em showin' the fellers comin' back. Ther gang is wise that ther war is over."

* * *

Apropos of the above, a mountain exhibitor of the South was recently asked by Jimmie Grainger what he thought of the war and he replied that he thought Lee was a d—— fool to surrender.

* * *

The casualties among film folks for the past week were as follows:

WILLIAM H. TOOKER

Appearing in support of Vera Gordon in a picture now being filmed at Fort Lee, N. J. He has had many prominent parts in Fox, Metro, Robertson-Cole and Select pictures.

Worthy Butts, well known lithographer, broke his leg by stepping into a snake hole while inspecting his New Jersey ranch.

* * *

Martin J. Quigley put his left arm out of action while attempting a nose dive from the back of a falling charger.

* * *

The same day the Brooklyn elevated strike started Nat Olds of the Goldwyn Company was carrying a rack on his shoulder. It fell and broke his wrist.

* * *

A huge wave came aboard the S. S. Adriatic while Joseph Flemming of Flemming and Reavely Printing Company and some friends were playing quoits. A second comber boarded the ship and Joe made a savage kick at it. He smashed the wave, thereby saving the ship but he fractured his ankle in doing so.

* * *

Tom Bailey, cameraman for A. H. Fischer, broke three fingers while playing baseball in New Rochelle, N. Y.

* * *

Chet Withey has been chosen to direct Norma Talmadge in her next production.

* * *

Walter Hill, who coined the word "pufflicist" and subsequently used it for a run of fifty-two editions is now a—well, let us say—publicity director.

* * *

Paul Cazeneuve, who is remaking the Buck Jones picture, "Sunset Sprague", originally directed by Thomas W. Heffron, has just been appointed scenario head of the Fox Western scenario department, succeeding Denison Clift. That he is busy re-organizing the scenario department and preparing for big productions this fall is evidenced by the arrival of H. H. Van Loan, who is to prepare a number of special Tom Mix stories under Cazeneuve's editorial jurisdiction.

* * *

George Walsh made a speedy automobile trip from Milford, Pa., where he is on location taking exteriors for "Dynamite Allen" his last picture with Fox before his contract expires early in September, to engage in a wild horse race in the New York Field Day exercises. Walsh was headlined as the "premier athlete of the screen" to race against "Mexican Tony" the "round up wizard from the Southwest." Walsh successfully upheld the honor of the screen and after an exciting race, dashed in a winner with ground to spare. The following day Walsh spent in speeding back to Milford, where his company was waiting to continue work in the picture.

* * *

Louis Weadock has just sold an original scenario "Money Can't Buy It" to a producing company in Los Angeles which was organized especially to make this picture and a series of four more from Mr. Weadock's pen. This new company, the name of which will be announced as soon as the process of incorporation has been completed, is financed by a syndicate of Texas oil magnates and is said to have several million dollars actual cash on hand to work with. Weadock was formerly a New York newspaper man and magazine writer. He is perhaps best remembered in literary circles for his "Moonlight Ghouls", a story which was published in London about ten years ago. About a year ago Mr. Weadock joined the Douglas Fairbanks forces and is credited with some of that star's greatest successes. Recently he opened a literary studio at Hollywood, Cal., where he devotes his time exclusively to scenario work, in collaboration with his wife, who is one of the best known newspaper "special" writers on the Pacific coast.

* * *

Paul Gilmore has a prospectus of a moving picture venture he is trying to put over which reads as follows: "The Island upon which the Paul Gilmore City is located is entirely surrounded by water." Some island? How come!

## *Charles Ray Is to Adapt "Scrap Iron"*

"Scrap Iron," a Charles E. Van Loan story, is to be adapted by Charles Ray. This story is said to give the First National star even a better opportunity to display his fistic prowess than did "The Egg Crate Wallop."

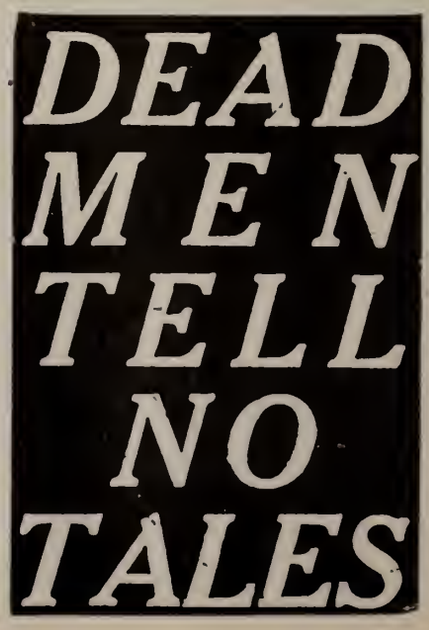
The star's next picture following "Forty-Five Minutes from Broadway" is "Peaceful Valley," in which he is said to show himself able to deal telling blows when the character he plays is called upon to show his mettle.

## Blowing Up Castle Is An Expensive Trick for Fox

Some motion picture thrills come high, it is said, as, for example, the dynamiting of the castle rendezvous of the pirates in "Bride 13," William Fox's serial. The castle, topping the cliffs of the desolate island off Gloucester, Mass., viewed from the mainland, half a mile away, looked as solid as the tide-washed rocks upon which it rested. Yet it had hardly been completed when a violent storm blew it into the sea. It was immediately rebuilt, making the total cost to amount to about $7,000, it is claimed. Six weeks of usefulness as the prison and torture chamber of the persecuted brides, and it was sent skyward by Ali Ben Sabbath, villain of the story.

## Redecorate Pinney, Boise

BOISE, IDA.—The Pinney theatre has been recently redecorated with a tasteful combination of gold and ivory. The work was done during a week's closing of the theatre.



# "What the Picture Did For Me"

VERDICTS ON FILMS IN LANGUAGE OF EXHIBITOR

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You are especially invited to contribute regularly to this department.
It is a co-operative service FOR THE BENEFIT OF EXHIBITORS.
TELL US WHAT THE PICTURE DID FOR YOU and read in the HERALD every week what the picture did for the other fellow, thereby getting the only possible guide to box office values. Address "What The Picture Did For Me," EXHIBITORS HERALD, 417 S. Dearborn St., Chicago.

## First National

**In Search of a Sinner**, with Constance Talmadge.—A good peppy comedy-drama. Pulled a big house and everybody was pleased.—Nemic & Stromes, Auditorium theatre, Stillwater, Minn.—Neighborhood patronage.

**A Daughter of Two Worlds**, with Norma Talmadge.—This is one of Norma Talmadge's best pictures. Talmadge fans went wild over this one, and it was a 100 per cent pleasing picture for the whole house.—Oscar Trayer, Lyric theatre, Rugby, N. D.

**Human Desire**, with Anita Stewart.—This is an extra good production. Pleased everyone.—E. A. Armistead, Alamo theatre, Newnan, Ga.—Small town patronage.

**Burglar by Proxy**, with Jack Pickford.—Just an ordinary picture. Have seen him in better.—Hackett & Krauss, Hackett's theatre, Port Gibson, Miss.—Neighborhood patronage.

**The Thunderbolt**, with Katherine MacDonald.—It is to be lamented if producers are obliged to resort to this sort of theme through lack of material or any other reason. A shame to waste the talents of two good actors so. Strange how this could have been so over-estimated all along. If you have a neighborhood house lay off this one.—Jean Lightner, Regent theatre, Alameda, Cal.—Neighborhood patronage.

**Even as Eve**, with Grace Darling.—You will not have a kick coming if you will show this. It pleases well. Any class of people will like it.—William G. Atkinson, Star theatre, Rockingham, N. C.—Neighborhood patronage.

**The Price of Innocence**, with a special cast.—This is a good one, but did not pull.—William Thacher, Royal theatre, Salina, Kans.—Neighborhood patronage.

**The Beauty Market**, with Katherine MacDonald.—Fair. Nothing to rave over. Just an ordinary picture.—Hackett & Krauss, Hackett's theatre, Port Gibson, Miss.—Neighborhood patronage.

**Human Desire**, with Anita Stewart.—Very good picture. Anita Stewart getting to be good drawing card for me.—E. A. Bloomquist, Wisner theatre, Eldora, Ia.—Small town patronage.

**Tarzan of the Apes**, with Elmo Lincoln.—This picture is perfectly wonderful, and would advise every small town exhibitor to book this and run it two or more days at advanced admission. Our patrons cannot wait for **The Romance of Tarzan**.—Hoffman Bros., Happy Hour theatre, Burke, S. D.—Neighborhood patronage.

**A Day's Pleasure**, with Charlie Chaplin.—One of Charlie's poorest.—D. W. Wilson, Mutual theatre, Rupert, Idaho.—Neighborhood patronage.

**Tarzan of the Apes**, with Elmo Lincoln.—Get these pictures and clean up. Played this return date and had a house full.—G. F. Rediske, Star theatre, Ryegate, Mont.—Small town patronage.

**Auction of Souls**, with Aurora Mardiganian.—Poor picture. Poor business.—B. W. Bickert, Majestic theatre, Nampa, Idaho.—Transient patronage.

**Auction of Souls**, with Aurora Mardiganian.—Good picture and good business.—Empress theatre, Oklahoma City, Okla.—General patronage.

## Fox

**Wings of the Morning**, with William Farnum.—This is a regular special. I raised the admission and pleased 98 per cent of my patrons. Don't be afraid of any of William Farnum's pictures.—Oscar Trayer, Lyric theatre, Rugby, N. D.

**The Orphan**, with William Farnum.—Farnum at home in Western role. This is a 100 per cent picture. Packed house for one day. Book it. Bill it big. You can't go wrong.—J. A. McDowell, Majestic theatre, Ravenna, Ky.—Small town patronage.

**The Deadline**, with George Walsh.—Good picture. Pleased 90 per cent. This star never fails to please.—W. E. Stepp, Regent theatre, Pleasanton, Kans.—General patronage.

**Wolves of the Night**, with William Farnum.—This is the kind to put Farnum in, and may he always continue so.—Ethel M. Huber, Opera House, Camp Point, Ill.—Small town patronage.

**Evangeline**, with Miriam Cooper.—All you have to say to your people is **Evangeline** will be shown at your theatre, and you will get the crowd. They all like it.—William G. Atkinson, Star theatre, Rockingham, N. C.—Neighborhood patronage.

**Lost Money**, with Madlaine Traverse.—Very poor story and poorly cast and presented.—Giacoma Bros., Crystal theatre, Tombstone, Ariz.—Neighborhood patronage.

**The Winning Stroke**, with George Walsh.—This pleased them all. Good for a change. Fox stuff is nearly all good.—C. H. Thomas, Community theatre, Galva, Ia.—Small town patronage.

**The Terror**, with Tom Mix.—Like all of Tom's. We always make it big with him.—G. N. Armstrong, Y. M. C. A. theatre, Rose Lake, Idaho.

**Sink or Swim**, with George Walsh.—I believe this is a reissue, but a dandy picture so we should worry.—Peter Krauth, Denison theatre, Denison, Ia.—Neighborhood patronage.

**Should a Husband Forgive?** with a special cast.—Only a program picture, though called a special. Go slow on this one.—J. A. McDowell, Majestic theatre, Ravenna, Ky.—Small town patronage.

**The Shark**, with George Walsh.—Very good if you want a thriller. Some good fight pictures. Went over strong here.—H. A. Larson, Majestic theatre, Oakland, Nebr.—Small town patronage.

**Broken Commandments**, with Gladys Brockwell.—Good picture and pleased theme all.—L. A. Hasse, Majestic theatre, Mauston, Wis.

**The Splendid Sin**, with Madlaine Traverse.—The sin might be called splendid, but the picture and theme, forgive me for showing such again.!—C. T. Metcalf, Opera House, Greenfield, Ill.—Small town patronage.

**Thieves**, with Gladys Brockwell.—Fine picture. Drew well.—E. Cameron, Arcade theatre, St. Paul, Minn.—Neighborhood patronage.

**Faith**, with Peggy Hyland.—Fine picture and star well liked here. Will please at least 80 per cent of your patrons.—Oscar Trayer, Lyric theatre, Rugby, N. D.

## *What Every Exhibitor Wants*

Every exhibitor wants pictures that will make money for him and please his patrons.

Every exhibitor wants his program uniformly dependable week in and week out.

Every exhibitor wants the cooperation of everyone in the industry for better pictures.

Contributors to this department clear the way for that sort of cooperation.

Publishing their requirements they put the better pictures issue squarely up to producers.

Every subscriber to EXHIBITORS HERALD owes it to himself, his public, to producers and to the industry to avail himself of this opportunity.

**THE FEUD, with Tom Mix.—Mix gets 'em in hot, hotter or hottest, wet, wetter or wettest weather. Cuts no ice.—C. Hales, Rivoli Theatre, Alton, Ia.**

**Evangeline,** with Miriam Cooper.—Good, but not nearly as elaborate as people expected. Much more could have been made of it. Only a few feet of tinted film.—Fahrney & Elson, Electric theatre, Curtis, Nebr.—Neighborhood patronage.

**The Cyclone,** with Tom Mix.—A typical Mix production. We find this star our best drawing card. The name "Mix" on a 1-sheet will bring them.—C. T. Metcalf, Opera House, Greenfield, Ill.—Small town patronage.

**Married in Haste,** with Albert Ray and Elinor Fair.—Just a fair program picture.—A. J. Steggall, Opera House, Fayette, Ia.

**The Black Shadow,** with Peggy Hyland.—A fair production that drew a good crowd.—H. A. Larson, Majestic theatre, Oakland, Nebr.—Small town patronage.

**The Merry-Go-Round,** with Peggy Hyland.—A different picture that our patrons liked. Especially good for the youngsters.—C. T. Metcalf, Opera House, Greenfield, Ill.—Small town patronage.

**The Shark,** with George Walsh.—George Walsh is a good actor, but recent stories are very poor.—Preston Bros., Empress theatre, Rockwell City, Ia.—Neighborhood patronage.

**The Feud,** with Tom Mix.—Drew a good crowd on account of Mix. However, we think this is his poorest picture we have run. At that, it got by.—H. A. Larson, Majestic theatre, Oakland, Nebr.—Small town patronage.

Carter DeHaven loves dogs—at a distance. He rehearsed this scene only once in "Kids is Kids" his latest Paramount comedy—once was enough.

## Goldwyn

**Scratch My Back,** with a special cast.—Excellent picture. It's different. Goldwyn pictures are all good.—L. M. Browne, Majestic theatre, Ponca City, Okla.—Neighborhood patronage.

**The Street Called Straight,** with a special cast.—A pretty picture that's all. Nothing to it. Did not give satisfaction. The poorest Goldwyn we ever ran.—Peter Krauth, Denison theatre, Denison, Ia.—Neighborhood patronage.

**The Revenge of Tarzan,** with Gene Pollar.—Great. Acting good. Pleased large audience. Book it. You make no mistake.—Hackett & Krauss, Hackett's theatre, Port Gibson, Miss.—Neighborhood patronage.

**Strictly Confidential,** with Madge Kennedy.—Fine picture. Very pleasing. Good house. Goldwyn pictures never fail to please.—W. E. Stepp, Regent theatre, Pleasanton, Kans.—General patronage.

**The Woman in Room 13,** with Pauline Frederick.—Good picture and interesting. Business satisfactory.—Peter Krauth, Denison theatre, Denison, Ia.—Neighborhood patronage.

**The Blooming Angel,** with Madge Kennedy.—There is not a blooming thing to **The Blooming Angel.**—G. N. Armstrong, Y. M. C. A. theatre, Rose Lake, Idaho.

**Scratch My Back,** with a special cast.—Here's one that is sure to please if they like comedy. Had big business at advanced prices. Great advertising possibilities. Not a kick on the picture.—Verner Hicks, Family theatre, Marion, Ill.—General patronage.

**The Turn of the Wheel,** with Geraldine Farrar.—Farrar may be a good singer, but in this picture we did not think much of her acting. Picture is an average program picture, and will draw on account of Farrar starring.—H. A. Larson, Majestic theatre, Oakland, Nebr.

**The Gay Lord Quex,** with Tom Moore.—Sure a winner. Goldwyn always pleases 100 per cent. Sure a beautiful picture.—W. E. Stepp, Regent theatre, Pleasantown, Kans.—General patronage.

**Jes' Call Me Jim,** with Will Rogers.—I really believe Rogers never made a better picture. Everybody went out saying it was great.—Bert Goldman, New Princess theatre, St. Paul, Minn.—Transient patronage.

**Bonds of Love.** with Pauline Frederick.—Book it. A good sweet subject. One that will appeal to every mother.—Hackett & Krauss, Hackett's theatre, Port Gibson, Miss.—Neighborhood patronage.

**The Misfit Earl,** with Louis Bennison.—A very pleasing picture, if you like comedy-drama. Book it and make it.—G. N. Armstrong, Y. M. C. A. theatre, Rose Lake, Idaho.

**The Peace of Roaring River,** with Pauline Frederick.—A fine picture and was well spoken of. A splendid plot and one that grips. Don't be afraid to book it. Crowd fine.—Jno. I. Saunders, Cheney theatre, Cheney, Kans.—Neighborhood patronage.

**Heartsease,** with Tom Moore.—Poorest Tom Moore picture we have had.—W. C. Cleeton, Gem theatre, Higbee, Mo.

**One of the Finest,** with Tom Moore.—A very good play. Tom Moore takes well here.—H. A. Larson, Majestic theatre, Oakland Nebr.—Small town patronage.

# Dead Men Tell No Tales

## Hallmark

**Truthful Tulliver,** with William S. Hart.—This is old, but one of Hart's best.—Mrs. James Webb, Cozy theatre, Union, Ore.—Small town patronage.

**The Checkmate,** with Jackie Saunders.—Very good picture. Fair business although star has lost her following as she has not been seen in many pictures lately.—T. E. Walton, National theatre, New Bedford, Mass.—Neighborhood patronage.

**The Hard Rock Breed,** with Margery Wilson.—Good Western picture. Lots of action and thrills.—W. H. Gilfillan, Lotus theatre, Red Lake Falls, Minn.—Neighborhood patronage.

**The Clodhopper,** with Charles Ray.—This is an old Triangle picture. Everybody pleased. Good, but not worth a raise in admission.—Mrs. James Webb, Cozy theatre, Union, Ore.—Small town patronage.

## Metro

**Shore Acres,** with Alice Lake.—One of the best of the topnotchers. Don't be afraid to go the limit in advertising. It will stand it. Far more satisfactory than **The Copperhead** or **Behind the Door.** A class "A" picture.—G. L. Deady, Palace theatre, North Rose, N. Y.—Neighborhood patronage.

**Shore Acres,** with Alice Lake.—Great picture. They all liked this picture.—L. M. Browne, Majestic theatre, Ponca City, Okla.—Neighborhood patronage.

**The Cheater,** with May Allison.—Picture fine and star good, but May Allison does not get us a lot of money as she should.—Paul L. Shew, Wonderland theatre, Clinton, Ind.—General patronage.

**The Microbe,** with Viola Dana.—A dandy little picture. Pleased a large house. Rather old, but good.—Hackett & Krauss, Hackett's theatre, Port Gibson, Miss.—Neighborhood patronage.

**Fools and Their Money,** with Emmy Wehlen.—Fine program picture.—A. J. Steggall, Opera House, Fayette, Ia.—College town.

**Lombardi, Ltd.,** with Bert Lytell.—Seven reels of silly slush. A star killer. A good house when we started the first reel. Nobody there when we finished the last. A real swindle.—G. L. Deady, Palace theatre, North Rose, N. Y.—Neighborhood patronage.

**Lifting Shadows,** with Emmy Wehlan.—Excellent picture. Played to extra good business on bad night.—H. W. Van Atta, Princess theatre, Le Roy, Ill.—General patronage.

**Easy to Make Money,** with Bert Lytell.—The best program picture I have had for a long time. Book it by all means.—P. G. Held, Sterling theatre, Fairmont, Nebr.—Neighborhood patronage.

**The Lion's Den,** with Bert Lytell.—Excellent. I've got a church bunch that liked this very much.—S. I. Haney, Liberty theatre, Des Moines, N. M.—Small town patronage.

**Burning Daylight,** with Mitchell Lewis.—This is a good picture. Didn't

hear a kick and many expressed themselves as well pleased.—G. L. Deady, Palace theatre, North Rose, N. Y.—Neighborhood patronage.

**Castles in the Air,** with May Allison.—Very good picture. You can't go wrong by booking this. May Allison plays her part well.—P. G. Held, Sterling theatre, Fairmont, Nebr.—Neighborhood patronage.

**The Cheater,** with May Allison.—Good play. Everybody liked it. When you book this one, put it over big.—William G. Atkinson, Star theatre, Rockingham, N. C.—Neighborhood patronage.

**$5,000 an Hour,** with Hale Hamilton.—Pleased a good crowd.—Mrs. S. I. Haney, Liberty theatre, Des Moines, N. M.—Small town patronage.

**The Microbe,** with Viola Dana.—This was one of the Dana's best and drew a good crowd. Metros are money makers for me.—J. A. Zimmerman, Rex theatre, Aurora, Minn.—Small town patronage.

**The Walkoffs,** with May Allison.—A fair picture. Our patrons say Metro's pictures are not as good as they used to be.—G. L. Deady, Palace theatre, North Rose, N. Y.—Neighborhood patronage.

**The Four Flusher,** with Hale Hamilton.—Just a fair picture.—P. G. Held, Sterling theatre, Fairmont, Nebr.—Neighborhood patronage.

## Paramount

**Double Speed,** with Wallace Reid.—A very good picture. Will draw well in any theatre. Star well liked here.—Nemic & Stromes, Auditorium theatre, Stillwater, Minn.—Neighborhood patronage.

**The Make Believe Wife,** with Billie Burke.—Very good, but not a great story to have a noted star in.—Kelly & Rouch, Rex theatre, Custer City, Okla.—Small town patronage.

**Jack Straw,** with Robert Warwick.—Just the sort of vehicle for Robert Warwick. He has not been a good drawing card for me. Attendance would fall off the second night materially, but **Jack Straw** drew better the second night than the first. Warwick is splendid in a comedy-drama and I hope is so cast in all his future pictures.—Jean Lightner, Regent theatre, Alameda, Cal.—Neighborhood patronage.

**The Misleading Widow,** with Billie Burke.—One of Billie's best. Don't fail to show this one.—E. A. Armistead, Alamo theatre, Newnan, Ga.—Small town patronage.

**The Roaring Road,** with Wallace Reid.—A crackerjack of a picture.—C. C. Teas, Crystal theatre, Watertown, Minn.—Neighborhood patronage.

**Everywoman,** with a special cast.—Here's a real one. Two days at advanced prices with a fair business and pleased 99% of them.—Verner Hicks, Family theatre, Marion, Ill.—General patronage.

**Branding Broadway,** with William S. Hart.—Usual good drawing power with Hart. Good picture.—W. L. Hamilton, Mazda theatre, Alden, Kans.—Small town patronage.

**Other Men's Wives,** with Dorothy Dalton.—Not much to this one. In fact Dalton's pictures so far have not been what I expected. She is a good star but put in poor pictures.—Kelly & Rouch, Rex theatre, Custer City, Okla.—Small town patronage.

Dead Men Tell No Tales

EVIDENTLY IT'S A TRIP FOR TWO

"Seven Bald Pates" is the name of this two reel Christie comedy, distributed by Educational Film Exchanges, Inc.

**23½ Hours Leave,** with Douglas MacLean and Doris May.—A very good picture. Full of humorous situations. Any audience will like this picture.—Nemic & Stromes, Auditorium theatre, Stillwater, Minn.—Neighborhood patronage.

**Hawthorne of the U. S. A.,** with Wallace Reid.—Light stuff and good of its kind. Pleasing big business.—Giacoma Bros., Crystal theatre, Tombstone, Ariz.—Neighborhood patronage.

**Luck in Pawn,** with Marguerite Clark.—Very entertaining. Pleased everyone, even the box office.—E. A. Armistead, Alamo theatre, Newnan, Ga.—Small town patronage.

**All of a Sudden Peggy,** with Marguerite Clark.—An ordinary Clark picture to poor business. Clark about finished as a drawing card.—John Hafner, Princess theatre, Donora, Pa.

**Come Out of the Kitchen,** with Marguerite Clark.—Very good picture. Good business.—C. E. Belden, Midway theatre, Mogollon, N. M.—Mining camp patronage.

**The Busher,** with Charles Ray.—One of Charles Ray's best. Nuff sed.—C. C. Teas, Crystal theatre, Watertown, Minn.—Neighborhood patronage.

**What Every Woman Learns,** with Enid Bennett.—Bennett pictures are very good, but the star don't pull any crowds for us.—Preston Bros., Empress theatre, Rockwell City, Ia.—Neighborhood patronage.

**The Dub,** with Wallace Reid.—A very good picture. Reid is a good one, and is well liked here.—Kelly & Rousch, Rex theatre, Custer City, Okla.—Small town patronage.

**Remodelling Her Husband,** with Dorothy Gish.—Splendid comedy. Satisfactory business. Gish is a safe bet here at all times.—Bert Goldman, New Princess theatre, St. Paul, Minn.—Transient patronage.

**Come Out of the Kitchen,** with Marguerite Clark.—Said to be one of her best. My patrons thought so. Book it.—Mrs. Ida B. Rowe, Opera House, Eddyville, Ia.

**A Society Exile,** with Elsie Ferguson.—Good picture. Miss Ferguson liked here. Played it with Sennett comedy, **When Love Is Blind.** Good business.—C. E. Belden, Midway theatre, Mogollon, N. M.—Mining camp patronage.

**The Egg Crate Wallop,** with Charles Ray.—Charles Ray always takes good here. Have played all his pictures and never failed on him. Yet I think **The Busher** was the best.—W. Woltz, Star theatre, Lake City, Ia.—General patronage.

**Luck in Pawn,** with Marguerite Clark.—Not as good as some of her others and poor drawing card.—W. H. Creal, Suburban theatre, Omaha, Nebr.—Neighborhood patronage.

**Jack Straw,** with Robert Warwick.—Absolutely nothing. Didn't get to first base.—Bert Goldman, New Princess theatre, St. Paul, Minn.—Transient patronage.

**Girls,** with Marguerite Clark.—Fair picture. Miss Clark well liked here, but no comment on picture. Fair business.—C. E. Belden, Midway theatre, Mogollon, N. M.—Mining camp patronage.

**It Pays to Advertise,** with Bryant Washburn.—A dandy comedy. Cannot help but please. Clean, well handled.—Leo Peterson, Iris theatre, Belle Fourche, S. D.

**The Cinema Murder,** with Marion Davies.—Had this booked for months and finally took a flier at it, to my sorrow. The customers must have taken the lobby flash for a smallpox sign.—Bert Goldman, New Princess theatre, St. Paul, Minn.—Transient patronage.

**Hay Foot Straw Foot,** with Charles Ray.—Just as good as any he's been in. Fair picture.—Hackett & Krauss, Hackett's theatre, Port Gibson, Miss.—Neighborhood patronage.

**His Wife's Friend,** with Dorothy Dalton.—Very satisfactory play. All the

Dorothy Dalton stuff goes good here.—Giacoma Bros., Crystal theatre, Tombstone, Ariz.—Neighborhood patronage.

**The Love Burglar,** with Wallace Reid.—Good crook story with some good comedy in it.—T. J. Kempkes, Lyric theatre, Crete, Nebr.

**String Beans,** with Charles Ray.—Not very good for Ray. Bad weather, poor business.—D. B. Price, Lyric theatre, Dayton, Tenn.—Neighborhood patronage.

**Out of Luck,** with Dorothy Gish.—Only a fair picture. Gish usually poor.—Preston Bros., Crescent theatre, Audubon, Ia.—Neighborhood patronage.

**The Cinema Murder,** with Marion Davies.—A good picture, but of no drawing power.—Elks Theatre Co., Elks theatre, Prescott, Ariz.—General patronage.

**The Girl Dodger,** with Charles Ray.—Good picture, but did not draw.—L. M. Kuhns, Gibson theatre, Gibson, N. M.—Mining camp patronage.

**Told in the Hills,** with Robert Warwick.—A good production, but failed to draw. Warwick is a dead one here.—Pfieffer Bros., Opera House, Kenton, O.—General patronage.

**All Wrong,** with Bryant Washburn.—The title drew them in and the picture pleased.—J. L. Meyers, Liberty theatre, Ivesdale, Ill.—Small town patronage.

## Pathe

**Other Men's Shoes,** an Edgar Lewis production.—Best picture we have had in long time. Patrons came out telling us it was better than **The Miracle Man.** Fine business.—Paul L. Shew, Wonderland theatre, Clinton, Ind.—General patronage.

**Fighting Cressy,** with Blanche Sweet.—As good a picture as we ever ran. Everybody pleased. Followed worst picture we ever had. **Lombardi, Ltd.,** and made exceedingly good.—G. L. Deady, Palace theatre, North Rose, N. Y.—Neighborhood patronage.

**Smoldering Embers,** with Frank Keenan.—Another good one with this popular star.—Verner Hicks, Family theatre, Marion, Ill.—General patronage.

**The Gay Old Dog,** with John Cumberland.—The picture was very good, but lost money for me. If you have a middle class house advise you to stay away from this one. No drawing power.—William Thacher, Royal theatre, Salina, Kans.—Neighborhood patronage.

**A Broadway Cowboy,** with William Desmond.—A pretty good picture. 90% of the audience liked it.—Nemic & Stromes, Auditorium theatre, Stillwater, Minn.—Neighborhood patronage.

**A Broadway Cowboy,** with William Desmond.—Good picture. Went over big. Every exhibitor should get money with this one.—Paul L. Shew, Wonderland theatre, Clinton, Ind.—General patronage.

DEAD MEN TELL NO TALES

**Impossible Catherine,** with Virginia Pearson.—Good picture. Pleased fair crowd.—E. S. Beynon, Cozy theatre, Lake Crystal, Minn.

**The Miracle of Money,** with a special cast.—Very poor picture. People walked out very disgusted. If you want to ruin your business play this picture.—Nemic & Stromes, Auditorium theatre, Stillwater, Minn.—Neighborhood patronage.

## Realart

**A Cumberland Romance,** with Mary Miles Minter.—A splendid picture, and drew a large house.—Peter Krauth, Denison theatre, Denison, Ia.—Neighborhood patronage.

**Miss Hobbs,** with Wanda Hawley.—The beauty of this star was the best part of the subject. Good stuff for light minds.—C. Oldham, Dixie theatre, McMinnville, Tenn.—Neighborhood patronage.

**Jenny Be Good,** with Mary Miles Minter.—A very excellent picture. Strongly advise its booking.—Hardin Ent. Co., Odeon theatre, Hardin, Mo.—General patronage.

**Soldiers of Fortune,** with a special cast.—This is a good picture, but did not draw for us like other pictures.—Hoffman Bros., Happy Hour theatre, Burke, S. D.—Neighborhood patronage.

**The Fear Market,** with Alice Brady.—A fair picture. About 60% of the audience liked it. The picture is very much drawn out.—Nemic & Stromes, Auditorium theatre, Stillwater, Minn.—Neighborhood patronage.

**Anne of Green Gables,** with Mary Miles Minter.—Don't be afraid of Minter if you want the crowds. Fine picture.—W. L. Hamilton, Mazda theatre, Alden, Kans.—Small town patronage.

**Soldiers of Fortune,** with a special cast.—The picture did not please our people, and was unsatisfactory from a box office standpoint.—Preston Bros., Empress theatre, Rockwell City, Ia.—Neighborhood patronage.

**Ann of Green Gables,** with Mary Miles Minter.—A real good picture. Will please any audience. Played to four full houses on this picture.—Nemic & Stromes, Auditorium theatre, Stillwater, Minn.—Neighborhood patronage.

**Soldiers of Fortune,** with a special cast.—An extra good picture. Book it. Pleased all.—W. L. Hamilton, Mazda theatre, Alden Kans.—Small town patronage.

## Robertson-Cole

**The Fortune Teller,** with Marjorie Rambeau.—Here is a feature every exhibitor should book. My patrons are still talking about it. High class in every way.—Albert Heineichi, Judith theatre, Lewistown, Mont.—General patronage.

**The Brand of Lopez,** with Sessue Hayakawa.—A good picture, but patrons prefer American pictures. Did a fair business.—H. H. Schurr, Grand theatre, St. Marys, O.—Transient patronage.

**The Wonder Man,** with Georges Carpentier.—Played two days to very small business. Picture not what it should be. Fight scene only feature.—Clayton E. Smith, United theatre, St. Cloud, Minn.—Neighborhood patronage.

**ETHEL TEARE**
**Comedienne in the Fox Sunshine comedy "Skirts," loves to go fishing and to prove she knows something about the sport always takes along a bottle of—"cold tea."**

**All of a Sudden Norma,** with Bessie Barriscale.—Fair picture, that's all.—Hackett & Krauss, Hackett's theatre, Port Gibson, Miss.—Neighborhood patronage.

**The Heart of Twenty,** with ZaSu Pitts.—A good comedy drama with a good supporting cast.—C. C. Price & Son, Royal theatre, Tarpon Springs, Fla.—Small town patronage.

**The Wonder Man,** with Georges Carpentier.—This feature lived up to every expectation. Played it two days to packed house at 55c. Excellent opportunity to exploit at little cost.—Albert Heineichi, Judith theatre, Lewistown, Mont.—General patronage.

**Poor Relations,** with a special cast.—Good picture advertised. Same producers as **Turn of the Road** and drew well.—H. H. Schurr, Grand theatre, St. Marys, O.—Transient patronage.

**The Tong Man,** with Sessue Hayakawa.—Excellent. This fellow is a great actor. Best of his pictures that I've run.—C. Oldham, Dixie theatre, McMinnville, Tenn.—Neighborhood patronage.

**The Blue Bandanna,** with William Desmond.—A good clean Western. Pleased all who saw it, although it made a rather abrupt start.—E. S. Beynon, Cozy theatre, Lake Crystal, Minn.—Neighborhood patronage.

**The Other Half,** with ZaSu Pitts.—Nice smooth picture. Clean and well acted.—Hackett & Krauss, Hackett's theatre, Port Gibson, Miss.—Neighborhood patronage.

## Select

**Youthful Folly,** with Olive Thomas.—One of the best I ever screened. Would please any one.—E. A. Armistead, Alamo theatre, Newnan, Ga.—Small town patronage.

**A Fool and His Money,** with Eugene O'Brien.—A good picture but lacks the essential amount of action to make it exceptional. The star should pull big.—Nemic & Stromes, Auditorium theatre, Stillwater, Minn.—Neighborhood patronage.

## DEAD MEN TELL NO TALES

**The Woman Game,** with Elaine Hammerstein.—Better than ordinary.—W. C. Cleeton, Gem theatre, Higbee, Mo.

**His Wife's Money,** with Eugene O'Brien.—Good picture. Business fair. —P. G. Held, Sterling theatre, Fairmont, Nebr.—Neighborhood patronage.

**Sooner or Later,** with Owen Moore.—Very good comedy.—Frank Allen, Rose theatre, Byron, Ill.—Small town patronage.

**Sooner or Later,** with Owen Moore.—Fine. Crowd likes any of the Moores. Here is one that will please any small town crowd. Business fair.—Jno. I. Saunders, Cheney theatre, Cheney, Kans. —Neighborhood patronage.

**The Isle of Conquest,** with Norma Talmadge.—A very good picture. Audience well pleased.—Nemic & Stromes, Auditorium theatre, Stillwater, Minn.—Neighborhood patronage.

**The Spite Bride,** with Olive Thomas.—Very entertaining subject that may be termed an average program picture.—C. Oldham, Dixie theatre, McMinnville, Tenn.—Neighborhood patronage.

**A Fool and His Money,** with Eugene O'Brien.—Many favorable comments.—W. C. Cleeton, Gem theatre, Higbee, Mo.

**The Isle of Conquest,** with Norma Talmadge.—Opened our theatre with this feature. Broke all house records. Picture very good.—Clayton E. Smith, Auditorium theatre, Stillwater, Minn.—Neighborhood patronage.

**Whispers,** with Elaine Hammerstein.—Just fair. Not much of a drawing card. —P. G. Held, Sterling theatre, Fairmont, Nebr.—Neighborhood patronage.

**The Woman Game,** with Elaine Hammerstein.—A very pretty picture. Sure to please the ladies. It is clean.—Peter Krauth, Denison theatre, Denison, Ia.—Neighborhood patronage.

## United Artists

**The Mollycoddle,** with Douglas Fairbanks.—Wonderful picture. Best of Doug we ever saw. We could bring this picture back to excellent business. Give us more like this one.—L. M. Browne, Majestic theatre, Ponca City, Okla.—Neighborhood patronage.

**Suds,** with Mary Pickford.—This is the poorest picture Mary ever made, and I have shown them all. Did not satisfy my patrons.—John Frana, Cozy theatre, Long Prairie, Minn.—Small town patronage.

**The Mollycoddle,** with Douglas Fairbanks.—Very good. A picture that made all my patrons go out smiling.—John Frana, Cozy theatre, Long Prairie, Minn. —Small town patronage.

**Suds,** with Mary Pickford.—They didn't like it and they told us so. Poorest picture we have run in some time. Second day dropped more than half.—L. M. Browne, Majestic theatre, Ponca City, Okla.—Neighborhood patronage.

## Universal

**The Adorable Savage,** with Edith Roberts.—This is the most remarkable picture I have played. If there ever was a special this is it. Great is the word, take it from me. It is some picture.—Ned Pedigo, Highland theatre, Guthrie, Okla.—General patronage.

**Rouge and Riches,** with Mary MacLaren.—A pleasing production.—H. A. Larson, Majestic theatre, Oakland, Nebr. —Small town patronage.

**The Forged Bride,** with Mary MacLaren.—Good business on this picture. Everybody likes Mary here. It's worth a trial.—William G. Atkinson, Star theatre, Rockingham, N. C.—Neighborhood patronage.

**Human Stuff,** with Harry Carey.—Just an ordinary Western picture.—Peter Krauth, Denison theatre, Denison, Ia.—Neighborhood patronage.

**The Peddler of Lies,** with Frank Mayo and Ora Carew.—Fair crook picture. Many better. Some worse.—J. A. McDowell, Majestic theatre, Ravenna, Ky.—Small town patronage.

**La La Lucille,** with Eddie Lyons and Lee Moran.—This is certainly jammed with laughs. Book it and boost it. Lyons and Moran will do the rest. A real production.—L. N. Browne, Majestic theatre, Ponca City, Okla.—Transient patronage.

**The Day She Paid,** with Francelia Billington.—Good picture and well taken. Pleased them all.—L. A. Hasse, Majestic theatre, Mauston, Wis.

**Overland Red,** with Harry Carey.—A dandy Western with a lot of good humor. Something that will please those who like Westerns. Book and boost it you want a program that will please.—H. A. Larson, Majestic theatre, Oakland, Nebr.—Small town patronage.

**The Red Lane,** with Frank Mayo.—Very pleasing. Everybody likes it. Looks like Universal intends to make some pictures this season, and not call them specials. Time they are waking up.—Bert Goldman, Alhambra theatre, St. Paul, Minn.—Transient patronage.

**A Gun Fighting Gentleman,** with Harry Carey.—A good picture and will get you money if you push it. Carey has them all skinned on Western pictures.—Kelly & Rousch, Rex theatre, Custer City, Okla.—Small town patronage.

**The Heart of Humanity,** with Dorothy Phillips.—Absolutely wonderful production that will never grow old.—C. Oldham, Dixie theatre, McMinnville, Tenn. —Neighborhood patronage.

**Overland Red,** with Harry Carey.—Harry Carey always good. He is always a safe bet. Played to a packed house in spite of revival meetings.—E. S. Beynon, Cozy theatre, Lake Crystal, Minn.—Neighborhood patronage.

**The Red Lane,** with Frank Mayo.—Trade paper reports for this picture were certainly correct for it will please any audience. Settings and star splendid.—L. M. Browne, Majestic theatre, Ponca City, Okla.—Transient patronage.

**THE ADORABLE SAVAGE, with Edith Roberts.—Excellent picture. Had I seen it and not booked it blind I would have given it a publicity campaign and put it in one of my larger houses.—Bert Goldman, Alhambra theatre, St. Paul, Minn.**

## Vitagraph

**The Courage of Marge O'Doone.**—A wonderful picture. You cannot boost this one too much. Did a wonderful business.—H. H. Schurr, Grand theatre, St. Marys, O.—Transient patronage.

**Human Collateral,** with Corinne Griffith.—Good picture and pleased. Business very good.—Peter Krauth, Danison theatre, Denison, Ia.—Neighborhood patronage.

**The Garter Girl,** with Corinne Griffith.—Couldn't ask for a better picture. Well acted and well directed. Have tried to put over Griffith here, but find it impossible. They don't want her.—Bert Goldman, Alhambra theatre, St. Paul, Minn.—Transient patronage.

**Bab's Candidate,** with Corinne Griffith.—A nice little picture.—Verner Hicks, Family theatre, Marion, Ill.—General patronage.

### LOOKS AS THOUGH JIMMIE IS HUNTING TROUBLE AGAIN

Jimmie Aubrey in a scene from "The Trouble Hunter," surrounded by a bevy of Vitagraph beauties.

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Title .....

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Title .....

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Name of Theatre.....

Transient or Neighborhood Patronage .....

City .....

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**The Third Degree,** with Alice Joyce.—Good picture. Business fair.—Peter Krauth, Denison theatre, Denison, Ia.—Neighborhood patronage.

## Specials

**The Confession,** (Pioneer) with Henry B. Walthall.—Very strong picture. Pleased capacity audience at advanced prices. Well written and well acted.—Giacoma Bros., Crystal theatre, Tombstone, Ariz.—Neighborhood patronage.

**Bubbles,** (Pioneer) with Mary Anderson.—Two days. Played to big houses. A real picture for a two or three day run. Everyone liked this comedy-drama. Book it.—Clayton E. Smith, United theatre, St. Cloud, Minn.—Neighborhood patronage.

**Husbands and Wives,** (Gaumont) with Vivian Martin.—A good picture. Star is pleasing. Picture will go good if advertised right.—H. H. Schurr, Grand theatre, St. Marys, O.—Transient patronage.

**Husbands and Wives,** (Gaumont) with Vivian Martin.—Good enough for any theatre.—E. A. Armistead, Alamo theatre, Newnan, Ga.—Small town patronage.

**The Confession,** (Pioneer) with Henry B. Walthall.—A very good picture for a Catholic community. Not much of a drawing card.—P. G. Held, Sterling theatre, Fairmont, Nebr.—Neighborhood patronage.

**His Pajama Girl,** (National) with Billie Rhodes.—Picture went bigger than any played for some time. Billie Rhodes well liked. Everybody enjoyed it.—Andrew Antoglau, St. Maurice theatre, New Orleans, La.—Neighborhood patronage.

**Fool's Gold,** (Arrow) with Mitchell Lewis.—A dandy. Did not see it myself but they went out saying that Lewis is all right. It's a keen picture. Don't be afraid if they like Lewis.—William Thacher, Royal theatre, Salina, Kans.—Neighborhood patronage.

**The Forbidden Woman,** (Equity) with Clara Kimball Young.—A very fine picture and did a very fine business. Star a wonderful drawing card for us.—H. H. Schurr, Grand theatre, St. Marys, O.—Transient patronage.

**Virtuous Men,** (S-L) with E. K. Lincoln.—Was well liked. A lot of action and fighting in it. Boost the I. W. W. feature shown in this. It is good.—W. H. Gilfillan, Lotus theatre, Red Lake Falls, Minn.—Neighborhood patronage.

## Serials

**THE LOST CITY (Warner Bros.) with Juanita Hansen.—No doubt the best serial ever produced. Packed them in, stood them up and turned them away for nine weeks and still coming. Grab it. Bill the first episode big. Then stand back and smile.—J. A. McDowell, Majestic Theatre, Ravenna, Ky.**

**The Vanishing Dagger,** (Universal) with Eddie Polo.—Packed house every night since starting. Good box office magnet.—C. C. Price & Son, Royal theatre, Tarpon Springs, Fla.—Small town patronage.

**Lightning Bryce,** (Arrow) with a special cast.—Just finished last episode. Went good, but fell off some. Serial good. Serials not going good as they did a year or so ago.—Wm. Thacher, Royal theatre, Salina, Kans.—Neighborhood patronage.

**Lightning Bryce,** (Arrow) with a special cast.—The setting must be in Arctic Circle when they are having six months night. On the eight episode and the only clear stuff is every now and then when they make a mistake and run in some black and white film. Would be a good serial if colored film were not used.—H. G. Stettmund, Jr., Odeon theatre, Chandler, Okla.—General patronage.

**The Hawk's Trail,** (Hallmark) with King Baggot.—It is absolutely the best serial I have ever seen. Each episode has brought larger crowds in real hot weather. Book it by all means.—L. Schussel, Farnum theatre, Detroit, Mich.—Neighborhood patronage.

**The Silent Avenger,** (Vitagraph) with William Duncan.—One of the best serials ever produced. This is our first venture with Vitagraph serials and it is proving first class.—H. H. Schurr, Grand theatre, St. Marys, O.—Transient patronage.

**Bound and Gagged,** (Pathe) with a special cast.—Good picture or serial, but nothing to rave over. Not drawing any extra.—W. E. Stepp, Regent theatre, Pleasanton, Kans.—General patronage.

**The Lost City,** (Warner Bros.) with Juanita Hansen.—A good serial. Also extra good features and comedies on the fifth episode, and crowds are growing.—Kelly & Rousch, Rex theatre, Custer City, Okla.—Small town patronage.

**The Lost City,** (Warner Bros.) with Juanita Hansen.—Ran the first episode of **The Lost City** and think the way it starts it will be the best serial I have ever run and that's saying something as I have run serials since **The Perils of Pauline.** It sure pleased everybody.—W. F. Warneford, Gem theatre, Lawrenceburg, Ind.—Neighborhood patronage.

## Short Subjects

**Selznick News.**—A good news reel. Photography very good. All scenes tinted.—J. A. Zimmerman, Rex theatre, Aurora, Minn.—Small town patronage.

**Solid Concrete,** (Vitagraph) with Larry Semon.—Good comedy, but not as good as some of Semon's. Have run them all up to this one, but you can boost it as it will go big.—William Thacher, Royal theatre, Salina, Kans.—Neighborhood patronage.

**Fox Sunshine Comedies.**—Positively the best brand of comedies made. Give them a showing once and you will show them steady.—H. H. Schurr, Grand theatre, St. Marys, O.—Transient patronage.

**The Garage,** (Paramount) with Roscoe Arbuckle.—Best comedy Arbuckle ever made. Everybody enjoyed it immensely.—Nemic & Stromes, Auditorium theatre, Stillwater, Minn.—Neighborhood patronage.

DEAD MEN TELL NO TALES

# Yonkers Orphan Asylum Background For Scenes in Hemmer Production

As the background for one of the big scenes in the premier presentation of Hemmer Superior Productions, Inc., of which Edward Hemmer is president and director, the Leake Watts Orphan House, Yonkers, was commandeered for a whole day and its entire personnel utilized for the forthcoming production. The action in the piece is built up around Maud Sylvester, ingenue of the company, who as one of the inmates of the establishment, has a rather obscure start in life, but whose career later develops a series of adventures that parallel the life of a young girl of affluence and luxury.

### Orphans Appear in Picture

Miss Sylvester was pictured in a number of scenes with the boy and girl residents of the institution both in interiors and exteriors. The former show her at play in the gymnasium, engrossed in class room study, and in a dormitory; in the latter she is seen romping with playmates on the extensive greensward. Practically every phase of the lives of the children is depicted.

Arrangements for the use of the establishment were consummated through the courtesy of A. S. McClain, superintendent, and an entire day was spent in staging the scenes. It was a gala day for the youngsters who enjoyed their first experience as spectators and participants in a film production.

### Film Nears Completion

Mr. Hemmer announced that Elmer McGovern, film editor, has completed the task of cutting and captioning the new picture, and that although he had expected it to be ready about September 1, present indications are that he has been over optimistic.

"With the first of September at hand," said Mr. Hemmer, "I am obliged to amend my prediction that the release date of our first production would mark a record in assembling. The work of editing was disposed of with such celerity that it looked as if we would be ready for release September first, but I now realize that this date was somewhat premature. Certain unexpected complications have arisen which prevent fulfillment of our original plans, but the delay will mean a difference of only another week as I view the situation now."

In the cast of the production are, Maud Sylvester, ingenue lead; Sidney Mason, leading man; Flora Finch, who was associated for many years with John Bunny, famous screen comedian of another day; Henry Sedley, playing one of the leading roles; Pete Raymond, stage veteran of twenty-eight years experience; Bessie Stinson, Horace Weston, Mabel Wright, Norman Wells, Milton Berlinger, juvenile impersonator of Al Jolson; Margaret Beecher, grand daughter of Henry Ward Beecher; John Boone and Opie Read.

## Reisenfeld Theatres Have Paramount Week Festival

Paramount week is being celebrated by Hugo Riesenfeld at his three Broadway theaters beginning Sunday, September 5, with Thomas Meighan, Roscoe (Fatty) Arbuckle and Mae Murray and David Powell as the stellar screen attractions.

At the Rivoli theatre Arbuckle will appear as the star of "The Round Up."

Dead Men Tell No Tales

At the Rialto theatre Thomas Meighan will star in "Civilian Clothes," and at the Criterion theatre, "The Right to Love," with Mae Murray and David Powell will remain for a third week. Appropriate music programs are being prepared by Mr. Riesenfeld to make the celebration at the three theatres memorable.

## Pioneer Gets "Scandal" And Other Rose Dramas

A new chapter in the history of Pioneer Film Corporation will have its inception as a result of arrangements which have been consummated for the acquisition by the Pioneer for the film rights to the productions of Morris Rose. Rose is a vice president of Pioneer Film Corporation and is a moving spirit in the theatrical producing field.

"Scandal," the comedy which had a long run on Broadway and is now making a tour of the country, is one of the productions which brought Mr. Rose into the limelight as a producer. He has now in course of rehearsal, a half dozen plays, dramas, comedies and musical comedies which will shortly find their way into Broadway houses. June Walker will play the lead in "Scandal."

## Hurry Production of New Cosmopolitan Publication

Robert G. Vignola is out to set a new speed record with his third special Vignola production published by Cosmopolitan-Paramount, "The Manifestation of Henry Ort."

Vignola, who directed both "The World and His Wife," and "The Passionate Pilgrim," expects to complete his third special in even better time than they were made. "The Manifestation of Henry Ort," which was adapted for the screen by Frances Marion from the short story by Ethel Watts Mumford, is a comedy-drama. It is interpreted by a cast of players among whom are Matt Moore, George Parsons, Gladys Leslie, Mabel Bert, Van Dyke Brooks, and Henry Sedley.

## Big Crowds at Opening Of Carlinville Theatre

The Marvel Theatre at Carlinville, Ill., under the management of Frank F. Paul opened its doors August 26, with W. W. Hodkinson's production, "Sex."

The walks were crowded and the streets lined on both sides with automobiles for three blocks for an hour before the doors were opened. "Standing room" signs were posted in just twelve minutes. Every seat was again taken for the second show in about the same length of time. The "Marvel Theatre" is described "one of the prettiest houses in Central Illinois."

## J. Sig Davis Retires

JOSEPH ORE.—J. Sig Davis has sold the Star theatre here to the Goodfellows of Enterprise, Ore. Davis has been in the motion picture business for a number of years. His future plans are indefinite. The Goodfellows have conducted the O. K. house at Enterprise and will keep its control. They have taken charge of the local house.

# Elaborate Reception In Toronto for Star

## Mildred Harris Chaplin Guest of Honor at Opening of New Pantages House

Mildred Harris Chaplin was accorded an elaborate reception on August 28 in Toronto, Canada, where the First National star was the guest of honor at the opening of the new Pantages theatre. Upon her arrival she was met at the station by a committee headed by the mayor and escorted to the city hall where she was officially welcomed to the city. Following this she was tendered a reception at the King Edward hotel after which she was the luncheon guest of the mayor.

In the afternoon Mrs. Chaplin attended the National Canadian Exposition as the special guest of the committee in charge. She was the main attraction which the exposition afforded during the two hours she spent admiring the exhibits. Her biggest triumph came in the evening as guest of honor when the theatre, which seats 4,000 people, was formally thrown open to the public. At the opening the Dominion government was represented by the premier, the city of Toronto by the mayor and the entire board of aldermen, while the auditorium was filled with prominent people from every walk of life in the Dominion.

## Joins First National Group

MONROE, MICH.—With its reopening for the autumn and winter, the Family theatre here announced its affiliation with the Associated First National Pictures. J. R. Denniston is manager.

MILDRED HARRIS CHAPLIN

Star of Associated First National Pictures, Inc., productions and Sir Thomas Lipton as guests of honor at the opening of the Pantages theatre, Toronto, Canada.

# Van Ronkel and Fleckles Organize Independent Exchange in Chicago

## New Series of Clara Kimball Young Pictures Will Be Issued by New Enterprise—May Also Get Hallmark Films for Distribution

I. Van Ronkel and Maurice Fleckles have organized a new independent exchange unit with headquarters in Chicago. The states included in the territory for which the company will purchase distribution rights on pictures are Illinois, Indiana and Southern Wisconsin. Chicago headquarters are at 63 East Adams street.

The new series of Clara Kimball Young pictures, the first of which will be "Hush," will be published through the Van Ronkel-Fleckles enterprise. The production will be issued on October 5.

### May Get Hallmark Films

The concern also has acquired for distribution the productions of Hamilton Film Corporation, a new organization. It is considered probable that the latter organization may take over the Hallmark productions in addition to handling serials and comedies, all of which will be distributed through the Chicago exchange.

Mr. Van Ronkel has been in the motion picture business since 1906, starting as an exhibitor. His first theatre was in Halsted street, between Adams and Jackson, Chicago. Later he organized an exchange known as American Film Service. He disposed of American to General Film Company and in 1914 he opened the Bluebird exchange in Chicago for Carl Laemmle.

### Former Goldwyn Manager

Just prior to organizing the new exchange Mr. Van Ronkel was Chicago manager for Goldwyn, having resigned from the latter position in June.

Mr. Fleckles, who is in Chicago at the present time aiding in perfecting the new exchange, will return to New York within two or three weeks. He will make his headquarters in the East and will do the purchasing for the company. Mr. Fleckles is connected with Universal Film Manufacturing Company.

MAURICE FLECKLES
Will make headquarters in East and do the purchasing for the new exchange organized by I. Van Ronkel and himself.

## Famous Players Are to Present Current Drama Concerning British Life

The first fruits of the recent negotiations between Jesse L. Lasky, first vice president of Famous Players-Lasky Corporation, and a number of foremost British authors and dramatists, whereby the latter will write directly for the screen, will soon be forthcoming in the form of a screen play which has been written by Edward Knoblock and which will be produced at the Islington studios of Famous Players-Lasky British Producers, Ltd.

In accordance with the original intention of the Famous Players-Lasky British Producers to produce a succession of screen plays representative of British social life and atmosphere interpreted by British players, the story of Knoblock's play deals with certain aspects of present day social conditions as they affect English middle class life.

The people of the play will be people of typically good London society and professional prestige, and the story deals with the modifications and devolopment of character in such types under the present economic conditions which press so heavily on that vastly numerous class which is being ground between the millstones of the "upper" and "lower" classes with the added pressure of heavy taxation.

## Gus Sun Enterprises Will Build in Portsmouth, Ohio

PORTSMOUTH, O.—Ralph Candler, general press representative of Gus Sun Amusement Enterprises, of Springfield, has been in Portsmouth arranging for the reopening of the new season of the Sun theatre. The summer lease, held by Fred N. Cynes, expired recently, and the house was closed for a week of renovation before the reopening on Labor Day. Fred Hilton will be in charge of the local theatre. Plans are practically completed for the new theatre which Sun will erect on the Crawford property, at Gay and Gallia streets.

## Minneapolis Company to Build in Austin, Minn.

AUSTIN, MINN.—A new $85,000 theatre is assured for Austin, according to an announcement made by H. H. Cass, representing Consolidated Theatre Company, of Minneapolis. The theatre will show motion pictures, road shows, stock and vaudeville.

## Reopen in South Bend

SOUTH BEND, IND.—The Century theatre has been opened again after its redecoration. George Senger is manager.

## Opens New Exchange

I. VAN RONKEL
Who with Maurice Fleckles has organized a new independent distribution unit with headquarters in Chicago.

## First National to Issue First of Series of Stage Successes on the Screen

"The Truth About Husbands" is the title of the first series of three special productions to be produced from famous plays by Whitman Bennett for distribution by Associated First National Pictures, Inc.

"The Truth About Husbands" is the film adaption of "The Profligate." Anna Lehr will play the part of Jeanette which is as near a leading role as the picture affords and the following have prominent parts: Holmes E. Herbert, Maxy McAvoy, Ivo Dawson, Arthur Rankin, Richard Gordon, Lorraine Frost, Paul Everton and Elizabeth Gordon.

The play is now in course of production at Bennett's studio in Yonkers. It is being directed by Kenneth Webb, who has directed the Lionel Barrymore productions. The other two productions, which will be produced in series of three specials of which "The Truth About Husbands" is the first, have not as yet been announced except that they are by American authors and have both enjoyed long runs on Broadway in the form of plays.

## Niles Theatre Progressing

NILES, MICH.—The new Baumann theatre is expected to be under roof within a short time. The structural steel, lack of which delayed construction, has arrived and the balcony is now being built.

DEAD MEN TELL NO TALES

# With the Procession in Los Angeles

*By Harry Hammond Beall*

Roy Stewart is sporting a new high powered car geared to make ninety miles an hour, and he is getting full use of it while Robert Brunton decides just which starring vehicle he will use for the versatile matinee idol.

* * *

Noble Hearne, the assistant manager of the Superba theatre, was complimented highly by the local press on the lobby display and street ballyhoo he arranged for the showing of "Shipwrecked Among Cannibals."

* * *

Rupert Hughes, screen writer, author and musician, was the guest of honor at an old-fashioned barbecue given Saturday night, August 28, at the Brunton studios. The Screen Writers' Guild of the Authors' League of America gave the affair.

* * *

Agustin T. Whitlar, prominent educator of Peru, visited the Lasky studio and studied the making of films from an educational standpoint. He plans to introduce films into the Peruvian schools.

* * *

Antonio Moreno has announced that he is through with serials. Features will occupy his attention in the future. He is going to Mexico for a tour of personal appearances and will start his five-reelers for Vitagraph upon his return.

* * *

Mabel Normand is on her way to New York. She is quoted as having said that she cannot spend the time between pictures happily unless she is near her modiste.

* * *

The Christie Comedy players staged a show recently for the disabled war veterans at the Arrowhead government hospital. Among the entertainers were Mr. and Mrs. William Beaudine, Dorothy Devore, Ward Caulfield and Gus Leonard.

* * *

Henry Woodward, Maurice Tourneur's leading man, tells how Bear Valley, where motion picture directors shoot mountain scenes, got its name. "It's because of the California girls who come up here. They're all bears," he explains.

* * *

Richard Dix, popular as a leading man at the Morosco stock house, is back in Los Angeles to work before the camera. He has been cast opposite Sylvia Breamer in the First National production, "Parrot and Company," which Sid Franklin is directing.

* * *

Paul Bern, who co-directed the forthcoming Rex Beach picture, "The North Wind's Malice," has won his own megaphone. He will direct a feature for Goldwyn in recognition of his associate directorial work with Carl Harbaugh.

* * *

Flashes of Los Angeles dramatic editors at their desks was used as a leader for a special running of Marshall Neilan's "Go and Get It," which was held at the Kinema theatre for the newspaper fraternity. Accompanied by Wesley Barry, a Neilan photographer went around to the newspaper offices and framed up impromptu flashes of such widely known dramatic critics as Guy Price of the *Evening Herald*, Monroe Lathrop of the *Express*, Mrs. Florence Lawrence and Mrs. Maude Cheatham of the *Examiner*, Edwin Schallert of the *Times*, and May Markson of the *Record*.

* * *

With enthusiasm in his heart, a contract from Thomas H. Ince in his pocket, and a new Cadillac roadster under him, Louis Stevens, scenario writer, is holding a pogrom on the boulevards around the studio. On the first day out he confused the foot throttle with the brake and crumbed a bread wagon. The second day he fractured another car's midriff, and on the third day a rail fence hurled him within walking distance of the garage. Stevens will be able to get around about three weeks before the car.

**COLLEEN MOORE**

**All dressed up, as she appears in Marshall Neilan's newest First National attraction "Dinty."**

Miss Bradley King, who has achieved fame as a screen writer in the last year, has signed a long term contract with Thomas H. Ince. She will write continuity and originals for forthcoming Thomas H. Ince productions.

* * *

Hunt Stromberg, Thomas H. Ince exploitation chief, is being congratulated on "A Trip Through the World's Greatest Motion Picture Studios," the three-reel feature film which is having its Los Angeles premiere at Grauman's Million Dollar theatre.

* * *

Sol Lesser is on his way to Santa Barbara for a short vacation. The West Coast First National chief is going to play golf—the kind one plays with a club, as differing from the African golf so much in vogue by many filmland favorites.

* * *

Harry Bucquet, Allen Holubar's assistant, is to be married to a San Francisco girl at the conclusion of the final scenes for "Man, Woman, Marriage," the Holubar-Dorothy Phillips First National super-feature. Bucquet also assisted Holubar when he made "Ambition," the last Universal feature, soon to be released.

* * *

So far Courtenay Foote has been the only player selected for Louis Joseph Vance's "The Bronze Bell," which Thomas H. Ince is to produce. Clark Thomas, production manager, has not as yet chosen the director.

* * *

Alice Lake, once a professional dancer, is becoming so proficient as a swimmer that she will soon be able to take on professional mermaids in any kind of an aquatic contest. The Metro star has haunted the beaches near Los Angeles until she can use every stroke in the trick box of the professional.

* * *

With Ben Wilson and Neva Gerber in the principal roles, the Berwilla Film Corporation has started production on the Berwilla's second Selznick release serial, "The Crimson Lash." The story was written by J. Grubb Alexander and Harvey Gates. "The Branded Four," Ben Wilson's first independently produced serial, is now being issued through Select exchanges.

* * *

Edward Laemmle, nephew of Carl Laemmle, president of Universal, has directed his first picture at Universal City. It is called "Cinders" and stars Hoot Gibson. Laemmle has recently returned from Dutch New Guinea, where, with William F. Alder, he photographed the cannibals.

* * *

E. P. Hermann, president of the Hermann Film Company, has purchased a home site in Santa Monica-by-the-Sea. He will build a colonial bungalow.

* * *

John Emmett McCormick, First National's hustling West Coast press representative, has taken unto himself a brand new green speed demon and travels between Seventh and Broadway and Hollywood and Cahuenga in nothing flat.

* * *

William E. Wing's latest fiction story, "Danger," is to be screened simultaneously with the magazine publication. It is heralded as a mystery story and will be put on at Selig's.

* * *

Claire Adams, who came to California a year ago to appear in Benjamin B. Hampton's production of the Zane Grey story, "Riders of the Dawn," is having her first vacation. She is at Catalina Island.

Dead Men Tell No Tales

DON'T FORGET
it happens only
"ONCE TO EVERY WOMAN"

# "Over the Hill to the Poor House" Completed As William Fox Special

After five months of production activity, William Fox has completed a six reel picturization of Will Carleton's famous poem, "Over the Hill to the Poor House." It is scheduled for fall publication.

Mr. Fox, it is declared, is an ardent admirer of the late Will Carleton's poems, but not until recently was he able to conclude negotiations for the film rights to the two poems. When this had been accomplished Harry Millarde was assigned the task of directing the piece.

### Delights In Task

In discussing his new feature Mr. Fox said: "I am performing a task which affords me a delight wholly unalloyed in presenting 'Over the Hill to the Poor House.' Will Carleton was known as the Farm Poet. He sang of the homely things of life—the things with which we are all intimately familiar. Nor has any poet ever revealed a keener knowledge of the inner workings of the hearts and minds of plain folks.

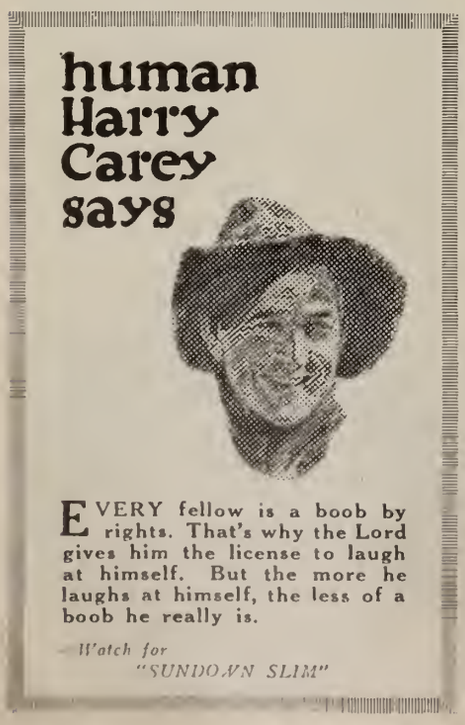
"In the poems upon which our new production is based Carleton touched upon a subject which caused King David to break his heart over Absalom and which evoked from King Lear his immortal plaint, 'How sharper than a serpent's tooth it is to have a thankless child.' It is a subject which will wrest songs from poets of all the generations yet to come.

### Carries an Appeal.

"I have watched the development of this production from the moment the first scene was written. I have watched it through all the months it has been in the process of filming. I take in it a pride that has never been exceeded in all the years Fox Film Corporation has been issuing pictures."

"Mother" pictures always have proved big attractions, and "Over the Hill" is a mother picture of the most appealing sort, it is said. Aside from this, the fact that the poem is more popular than ever and that it is known to millions of people gives to it the advantage of all the world of advertising it has received during the last forty years.

Mary Carr appears in an all-star cast as Ma Benton. William Welsh appears as Dad Benton. John Walker plays John Benton, the black sheep of the family. Noel Tearle is Isaac, the sanctimonious eldest son. Others in the cast are John Dwyer, Wallace Ray, Phyllis Diller, Louella Carr, Vivienne Osborne, Dorothey Allen and Edna Murphy.



## "Money Mad" Next Lasky Fitzmaurice Production

George Fitzmaurice, whose production of "The Right to Love" is enjoying successful runs, has started work on "Money Mad," his fourth special production for Famous Players-Lasky Corporation.

This is an original story of New York life by Ouida Bergere, the wife of the director, who also wrote "Idols of Clay" and was responsible for the continuities of the other Fitzmaurice productions, "On with the Dance" and "The Right to Love." Presenting an all-star cast, this picture marks the screen debut of Dorothy Dickson, a dance favorite of New York. The remainder of the cast includes Robert Schable, Alma Tell, George Fawcett, Katherine Emmett and Helene Montrose.

## Buster Keaton Stars in New Metro Comedy Films

"One Week," the first of the Buster Keaton comedies to be distributed by Metro Pictures Corporation, was announced by officials of that organization for issue on September 1.

The Keaton comedies are presented by Joseph M. Schenck. Buster Keaton has been heralded as Fatty Arbuckle's legitimate successor in the field of short comedy films. Arbuckle himself, it is said, made the selection. "One Week" will be followed by "Convict 13," to be published eight weeks after the initial comedy, and others will follow eight weeks apart.

## Big Marne Battle Scenes In "The Four Horsemen"

The first Battle of the Marne will serve as one of the big features of the screen version of "The Four Horsemen of the Apocalypse," the Metro picturization of Vicente Blasco Ibanez's novel. Rex Ingram is directing the picture, June Mathis is arranging the picture version of the story and Amos Myers is art director. More than 6,000 persons will be used, it is said, for the scenes to be filmed in this phase of the story. Former army officers will drill the troops to be used for the battle scenes. Rudolph Valentino and Alice Terry head the all-star cast.

## New Manager in Minonk

MINONK, ILL.—C. A. McDonough is manager of the Royal theatre recently acquired by Alcru Theatre Company, represented by E. E. Alger, of Paxton, and E. B. Ramsey, of Fairbury. Robert White is the operator and Miss Josephine McDonough is in charge of the ticket office.

**BETTY COMPSON**
**Whose first picture "Prisoners of Love" personally produced by herself, has been completed for distribution through Goldwyn.**

## Walker Is Rothacker's Downstate Supervisor

Douglas D. Rothacker, manager of the industrial division of Rothacker Film Company, has appointed H. I. Walker industrial representative for Central Illinois. Mr. Walker has opened a headquarters office in Peoria, where he has been conducting a dramatic school which turned out graduates who actually got bookings.

In the last ten years Mr. Walker has played parts with some of the country's best known legitimate stock companies. He is an old-timer in films. He was with the old American company fourteen years ago when it had a studio back of the Criterion theatre in Chicago.

## Bill Fairbanks, Circus Star, Now in Pictures

State rights exchanges all over the country will be interested in the announcement by Phil Goldstone of the organization of Western Star Productions Company to produce a series of five and six-reel Western features starring William (Bill) Fairbanks, champion rider and broncho buster and formerly with Barnum & Bailey circus.

Three western stories by prominent writers have been obtained and are being put into scenario form. The pictures will be produced in California and Arizona.

## Change Little Rock Royal

LITTLE ROCK, ARK.—Work of remodeling the Royal theatre, on Main, between Fourth and Fifth streets, is progressing rapidly. The interior is being entirely reconstructed and rearranged into one of the most comfortable theatres in the South. It will seat 1,200 people, and $30,000 is being expended in remodeling.

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Federated Film Exchanges of America Inc.

FFE&A

# DRAFTED BY THE U. S. NAVY

# "THE GUMPS"

## For the Entertainment of the Crews Aboard All Our Mighty Battleships

## WHAT'S THE REASON?

ILLINOIS AND INDIANA

CELEBRATED PLAYERS FILM CORP. 207 So. Wabash Ave. CHICAGO

Federated Film Exchanges of America Inc.

FFEA

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THE SEASON'S BIGGEST SPECIAL

SCENE FROM "A CHILD FOR SALE" — IVAN ABRAMSON'S DRAMATIC THUNDERBOLT ◆ GRAPHIC FILM CORPORATION.

# WILL SMASH ALL BOX-OFFICE RECORDS

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# GLOBE TROTS

## A UNIQUE SERIES of SCENIC AND TRAVEL PICTURES PHOTOGRAPHED IN ALL PARTS OF THE WORLD

*FIFTY-TWO RELEASES—ONE A WEEK*

*RELEASE No. 1*

MYSTERIOUS MANCHURIA

*RELEASE No. 2*

WHERE THE EARTH BUCKLES AND BILLOWS

*RELEASE No. 3*

COVETED SHANTUNG

*RELEASE No. 4*

BENEATH THE SCEPTRE OF THE SILENT SNOWS

*RELEASE No. 5*

YOKING THE EAST AND WEST AT YOKOHAMA

*RELEASE No. 6*

SKITS FROM ST. KITTS

*RELEASE No. 7*

SLIDING OFF THE WORLD'S ROOF

*RELEASE No. 8*

A BIT OF OLD CHINA

*RELEASE No. 9*

CURING THE CARIBOU CALL

*RELEASE No. 10*

THE ENCHANTED VALLEY

## *EXCELLED BY NONE*

ILLINOIS AND INDIANA

**CELEBRATED PLAYERS FILM CORP.** 207 So. Wabash Ave. CHICAGO

Federated Film Exchanges of America Inc

FFE of A

# CHICAGO TRADE EVENTS

*Reported by "Mac"*

We understand that JOHNNY BALABAN, directing genius of the B. & K. Central Park theatre, was given the thrill of a hold-up while driving through Lincoln Park the night of Aug. 30. It seems that "Essanay" Balaban was most anxious to obtain a light for his Camel and stopping the big Stutz bearcat he hailed a chap sauntering leisurely along the pathway and asked him for a match. Upon completing the ignition of the Camel and thanking the kind donor most profusely, "Essanay" was urged to "stick 'em up" being the loser of 115 iron men on the deal. Moral: Always have the "Ol' fag" burning while dashing through our parks.

* * *

Understand HENRI ELLMAN of the Reelcraft Pictures Corporation was initiated as a full fledged "Hello Bill" a few weeks ago becoming a member of Lodge No. 4. Upon being requested for a speech the modest and quiet young Ellman arose to the occasion with a burst of oratory that would make "Grape juice" Bryan or Billy Sunday pink with envy. Copies of the speech are now being printed and can be obtained at the info. desk of the Reelcraft office.

* * *

I. P. FRENCH, road representative for the Lea-Bel Company, handling the "Custer's Last Fight" film feature in conjunction with the personal appearance of big Chief Buffalo Bear and squaw, returned to the City completing a remarkable cycle of runs throughout the territory and is now preparing to present this entertaining act to some of the Chicago film theatres.

* * *

During a casual trip to 112 N. LaSalle street the other day we overheard filmdom's veteran exchange manager, GENE CLINE, discussing the rent and lease proposition with MORRIS KLINE. Beware—sort of looks like the Southside is to have another film building announcement.

* * *

R. O. CAMPBELL of the Associated Producers exchange was quizzed the other day as to how's business. "Fine—never was or could be better" was the murmur registered. "Positively couldn't alibi if I lied!" Next! The iron pansy is hisn.

* * *

"HANK" PETERS, now of the Celebrated Players exchange slipped the pecan magnates of Pas Robles another healthy flock of greenbacks for some more acreage. Looks like "Hank" must be running neck and neck with the "Old Roman" Comiskey of the White Sox whose property closely adjoins.

* * *

Will TOM MITCHELL get on the 'phone and give "Lieut." BILLY MARTIN a call? He tells us a new load of ordnance has arrived and he wishes "Mitch" to report for "survey" and certify some sample shots.

* * *

V. DELORENZO, who in days gone by was the "intrepid" Milwaukee scribe for EXHIBITOR'S HERALD and for the past several months affiliated with the Celebrated Players exchange, wishes to state for the benefit of his many Milwaukee friends that he is still a bachelor, notwithstanding all stories to the contrary.

* * *

With that gang of filmmen scattered about Benton Harbor, Labor Day looked much as though Chicago's film lights were all A. W. O. L. for the big mill. Have been unable to get any detailed info. on the go, so will have to forego the correct version of the fistic feature offering until our next blare.

* * *

Well, with the "big fight" now over its up to the boys to turn the orbs toward Comiskey's ball yard out South and get the little ol' pencil and sheet and get busy for the forthcoming World's Series. The way the tailend cellar champs are now slipping the skids to the big teams, we might announce the first game is to be played at St. Louey. Come on you "Senators." Batter up!

* * *

For MAURY SALKIN'S ease of mind, 'tis rumored the stock market remains listless.

* * *

The sob squad of Marion, Ind., is now on the job with the shower stuff. 'Tis murmured that the popular DOLLY SPURR has disposed of her theatre interests, the Indiana, Lyric and Royal to the well known Hoosier magnate, FRANK REMBUSCH. The local railroad ticket agent positively refused to give any news as to the destination of those tickets purchased recently, so we shall have to pull the old slide, "Good Nite-Call Again Soon."

* * *

With R. H. HADFIELD, owner of a string of theatres through Minnesota and Wisconsin, hitting the trail in behalf of the Superior Screen exchange's sales department on a special sixty-day agreement, we sort of anticipate the announcement of pal Hadfield grabbing off another cinema palace just as soon as manager Weiss can check his sales.

## Best o' Luck

**R. C. "CHUB" FLORINE**
**Who bid his friends along Chicago's film row goodbye on Wednesday, September 8, and departed for Los Angeles on a very secretive mission.**

## Chicago Contributes To Assist Sick "Pal"

**Exchange employes and exhibitors are contributing generously to a fund which is aimed to save, if possible, the life of a film salesman who is known to almost everyone in the Chicago district.**

**Stricken seriously ill by the White Plague, the boy—he is scarcely out of his teens—is not in a financial position to obtain the medical aid and hospital attention which will give him an even chance in his fight for life.**

**W. A. Aschmann, manager of the Chicago Pathe Exchange, is custodian of the fund and will receive any contributions.**

A. H. BLANK, of Des Moines, Iowa, controlling extensive theatrical interests through the Central West is reported to be seriously ill, having been rushed to the Des Moines hospital Aug. 30.

* * *

The Williams theatre, Hillsboro, Ill., has been taken over by exhibitor Fellis, which now gives him, with the Fellis theatre, two rather busy money-makers.

* * *

Listen fellers—here's a secret! You know what we mean, not a breath to a soul. Friend Schwartz of the Hamilton theatre is now honeymooning at Mackinac Island, having signed up with the benedict army Aug. 30.

* * *

"Chick" LUNDGREN was spied the other day carrying a flock of regular "I am not saying much just now, but WAIT!" Looks like the new Doll-Van exchange will have some features to offer the Illinois exhibitors upon the return from New York of D. M. Vandawalker, Jr.

* * *

We heard LOUIS BLOOM raving the other day as to who the best of all was in handling the shipping service for the local exchanges. Louis could not be bribed to change his mind, though. We refrain from further comment but honestly Louis, why not slip the info. to his boss.

* * *

R. C. FLORINE, notoriously known as "Chub" in these parts and down around the Gulf of Mexico, left Chicago on Wednesday, September 8, for the so-called "filmopolis" of the universe—Los Angeles. There is every hope that "Chub" won't sink into obscurity, either in the briny deep or otherwise, but there is a possibility, for his departure was clothed in mystery. A question as to his contemplated activities on the Coast brought the ambiguous answer: "I've bought up several pool tables and some rugs. Now, use your own judgment." His associates at Celebrated Players and his friends along film row will wait anxiously for some word that will clear the air.

A rumor has it to the effect that veteran JACK WILLIAMS of the Mid West Theatre Supply is to control the projection rooms in the new Fox Film Corporation building now in course of construction at 910 South Wabash Avenue. Our best to Jack old top and here's hoping the rumor is or will come true.

* * *

While this column is for general perusal it is very much desired that no one with the exception of O. E. FLORINE read this one item. In making over-night trips in the future, Mr. Florine, it is considered advisable that you have the Pullman officials fence in the upper berth or that you engage a lower. Should you decide on the former arrangement there would be no opportunity whatever of your disturbing the quiet of the car by falling out as you did on your recent journey to Cleveland. However, if the crib effect cannot be supplied you had better take a lower for in case the bed doesn't prove wide enough the fall won't be sufficient to keep you from your duties at Pathe. A word to the wise is sufficient.

* * *

MAX LEVEY is with us again. For several weeks Max has had most everybody in film circles speculating—everybody but SID GOLDMAN. The latter wished to let the former Robertson-Cole manager disseminate the news himself. The present offices of the Associated Producers are somewhat cramped, but when they get in their new quarters you will find Max at his desk. Already he is expounding on the merits of A. P. output.

* * *

CLARENCE PHILLIPS, who has been on the city sales staff of Educational, has joined the new exchange organization being perfected by I. Van Ronkel and Maurice Fleckles.

* * *

J. M. LYONS, who is covering the South side for Fox, has spotted some new trade, but renewed old acquaintances. MR. and MRS. KING, former exhibitors of Ida Grove and Estherville, Ia., have opened the new King theatre at 5712 West 63rd street. J. M. used to grab off the King contracts when he covered the territory to the West.

* * *

Many film men who boast the ownership of automobiles will feel some satisfaction by reading this item and at the same time they may consider it as a tax on their credulity. CARL LAEMMLE, president of Universal, writes MORRIS HELLMAN of the Chicago exchange that the price of gasoline has soared so high in Europe that it is just about as precious as the liquid that once went over the bar at two drinks for a quarter. It might be stated that his description was worded somewhat differently but implied as much.

* * *

DEE ROBINSON, owner of the Apollo and the Madison, the latter a new theatre which will open in October, at Peoria, was in Chicago last week ascertaining whether he still was adept in the choice of box-office winners. Mr. Robinson and his general supervisor, Mrs. Robinson, have just returned from a three weeks' trip to Yellowstone Park. The exhibitor confided in Eichenlaub at First National that he was afraid he might have gone stale on pictures after having seen so many geysers and other freaks of nature.

* * *

W. J. HURLEY, salesman for Special Pictures, is nursing a much-abused head and a bruised arm. Perhaps W. J. had better tell the story and then you can draw your own conclusions. He states that he was sitting in the rear seat of a touring car and that the party wasn't rough. But for some unknown reason, he avers, the car side-stepped into the curb and he was catapulated out. According to witnesses he would have taken prize money in a diving contest. That is his story, but MAX SCHWARTZ of Unity has another version.

* * *

CECIL MABERRY, manager at Goldwyn, transacted business in New York last week.

* * *

Some one will be compelled to head a rescue part if CARL HARTHILL is missed from his desk at Reelcraft much longer. Carl went to the lake territory in Wisconsin sometime ago. To date he hasn't furnished any member of his staff with a square meal of fish—just a promise in the form of a postcard on which he stated that he was catching some big ones. He seems to be conducting a teaser campaign.

* * *

FRED AIKEN, manager at Vitagraph, entertained the exhibitors and representatives of the trade press at a showing of "Trumpet Island" at the Playhouse on Wednesday, September 8.

* * *

TOMMY GREENWOOD of Hodkinson has acquired the art of bringing an automobile to a sudden stop. There is only one drawback to the scheme, and that is you may strip your gears. Ask Tommy all about it.

* * *

It has been a long time since the road men in this territory for Fox have been heard from. Unless the following men report immediately it may be found necessary to send out a trailer to watch the activities of each: JOHN PLONER, Wisconsin; FRED MARTIN, Milwaukee; ARTHUR FOX, Indiana; C. W. VIDOR, uncle of King, the producer, and A. W. PARKER, Illinois and Iowa.

* * *

I. L. LESSERMAN, Universal manager, was slightly indisposed one day last week. His aids predict that the only thing that put him back on his feet again was contracts and more contracts.

* * *

Not all of the streets in the world are paved, according to JACK SCHWARTZ, covering Illinois for First National. Jack turned in a big cleaning bill to the Chicago office. The amount was staggering. But investigation showed that T. F. MILLER, owner of the Gem theatre at Grafton, shut off his privately installed street lights one rainy night before Jack reached his hotel. Every time a match would go out Jack would step into another mud hole. But it is all part of the game for a big contract smoothed things over.

* * *

It would seem now that W. A. ASCHMANN, manager at Pathe, had the windows of the new exchange all decorated up for other than artistic purposes. FRANK ISHMAEL is wearing glasses. The doctor said Frank had been straining his eyes. The doctor was right as far as his diagnosis went but at the time of prescribing the "cheaters" he did not know that Wabash was a parade ground for the fairer sex.

* * *

"CHUB" FLORINE, before his departure for the West, and HENRY PETERS also were frequent visitors to the Pathe offices before the decorative scheme cut off a view of the street.

* * *

E. STERN, general manager for Lubliner & Trinz, has just returned with Mrs. Stern from a two weeks' stay at Far Rockaway, N. Y.

* * *

D. S. SMITH, who exhibits pictures at Hoopston and Watseka, Ill., has been around town picking up the latest in box-office winners.

* * *

WILL HOLLANDER, who has been editor of the motion-picture department on one of the local dailies, has joined Balaban & Katz as director of publicity.

* * *

HARRY S. LORCH, publicity expert at Goldwyn, is finding it to his advantage to remain away from Chicago recently. Every time Harry goes out in the state to publicize a Goldwyn picture a long letter filled with encomiums is forthcoming from the exhibitor. The P. A. has just aided EDWARD FAY, Temple theatre, Elgin; GEORGE JOHNSTON, Lincoln, Sterling; and EXHIBITOR FISHER, La Salle, inaugurate successfully Goldwyn week.

* * *

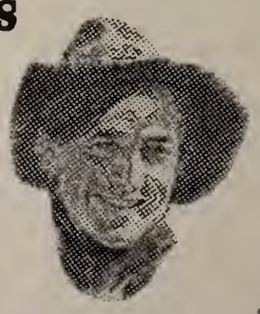
CLYDE ECKHARDT, Chicago chief for Fox, will have to show proof why he should be considered a Chicago resident. The last advices from the local exchange were that he had made another trip to Milwaukee. Not a bad town after all.

* * *

DAVID HELLMAN, manager of the Erie theatre, is on a spending jag these days. He is redecorating, remodeling and refurnishing his house. No less than 850 persons can crowd in when he gets done spending $10,000 on improvements.

DEAD MEN TELL NO TALES

human Harry Carey says



YOU can kid yourself about waiting for your ship to come in, but you'll be happy quicker if you'll get busy and row out to the ship.

—Watch for "SUNDOWN SLIM"

PAT DILLON, local manager for Special Pictures, took his portfolio in hand and made a trip around the circuit himself this last week. There is no doubt about it the exhibitors like to meet the man in the front office once in awhile.

* * *

They say BEN REINGOLD, special representative for Goldwyn, is going to take a few pieces of artillery with him on his next trip. BEN and JACK SINCLAIRE of Universal, happened into Danville on the same day, only Jack got there first and did business with TOM RONAN of the Terrace theatre. Then Ben came in, darkened the theatre and started screening a special. Jack came back to bid Tom goodbye but he encountered resistence in the lobby. So the story goes. Reingold did considerable pleading and not until a 25-cent straight was offered did Sinclaire consent to let the party alone.

* * *

The three twins, EVA, BLUMA and RAY HERMAN, said to be longest in the employ of Carl Laemmle, are back at their desks at Universal after an uneventful trip to the Sand Dunes.

* * *

"FLORENCE ZIEGFELD" APPLEBAUM, proprietor of the Ardmore theatre and a connosieur of pretty women, was up reviewing a new addition to the Select Follies the other day. They threaten to make Applebaum wear blinders when at the exchange.

* * *

EDWARD SEIFERT has been appointed assistant to JOHN G. HAHN, secretary of Rothacker Film Company.

* * *

Manager W. A. ASCHMANN of Pathe hasn't a bad lot of salesmen on his staff, especially when you consider that Chicago took first place in the recent serial sales drive.

* * *

MORRIS HELLMAN will go to any length to get a contract, at least it can be supposed that business was responsible for his long-distance telephone talk with MRS. EMMA COHEN, manager of the Casino theatre. Mrs. Cohen informed him that Newport, R. I., was offering too many pleasure inducements for her to return to the Windy City for another week.

* * *

SID GOLDMAN, manager of Associated Producers, isn't in the best of moods these days. Just because the laboratories can't turn out positives fast enough Sid had only fourteen prints of "Homespun Folks" for the opening week. He should worry as long as the fourteen are booked.

* * *

FRANK B. ROGERS, general manager for J. Stuart Blackton, and S. B. WAITE, Pathe feature manager in Chicago, motored to New York last week.

* * *

Everybody will be invited they say to attend the formal opening of Pathe's new Chicago offices. It should be a great day for the salesmen for there is no rule in the book that says a man can't talk business while in the act of entertaining an exhibitor. Further announcement of the opening will be made later.

## Finish Four Features In Universal Studios

Four important features are in the editorial stage in the Universal City cutting rooms preparatory to being added to the list of forty-eight special productions pledged the exhibitors and the public during the current fiscal year.

"Black Friday," starring Frank Mayo, has just been finished under the direction of Frederick Thomson. The scenario was prepared by Wallace Clifton from the novel by Frederick Isham, and principals in the cast are Lillian Tucker, Dagmar Godowsky, Belle Stoddard Johnstone, Ray Ripley and Fred Vroom. Stuart Paton has just shot the final scene of "Wanted at Headquarters," with a cast including Eva Novak, Universal's newest star; Leonard Shumway, Agnes Emerson, William Marion and others. Lyons and Moran are editing, cutting and titling their latest comedy feature, "Once a Plumber," and Reeves Eason is similarly employed on "Pink Tights," featuring Gladys Walton and Jack Perrin.

## Trade Is Given Showing Of American Feature

American is publishing in early September "A Light Woman."

C. S. Stimson, general sales manager, is cooperating with the branch representatives in planning for the national distribution and exploitation of this production. He will, in the next couple of weeks, have visited personally practically every branch office for the purpose of giving advance showings of "A Light Woman" to both American representatives and exhibitors. Winston S. Hutchinson, son of President S. S. Hutchinson, has accompanied Mr. Stimson on several of these trips.

## Installs Cooling Systems In Theatres of the West

Erection Superintendent Holmstrom of the Monsoon Cooling System has returned from an extended trip through the West, where he has spent nearly three months superintending the installation of Monsoon Systems in Western theatres.

He had just about a week in New York and then he started off in another direction. Holmstrom's idea of the United States, he says, is just one Monsoon installation after another.

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Dept. H, 109 N. Dearborn St., Chicago, Ill.


## Neilan Cautions Against Re-Issue Misinformation

Marshall Neilan, now engaged in making a series of productions for distribution through Associated First National Pictures, Inc., recently issued a statement regarding the fact that the picture, "The Country God Forgot," now receiving extensive advertising and being referred to as a Neilan picture, is an old film now being re-issued.

## Hobart Bosworth's Next Will Be "His Own Law"

An early Goldwyn issue will be the newest Hobart Bosworth picture, "His Own Law," produced by J. Parker Read, Jr.

"His Own Law" is claimed by Goldwyn officials to be one of the most human, gripping and vigorous productions of the year. It is a play, they say, with plenty of "punches."


DEAD MEN TELL NO TALES

REAL BARGAINS

| | | |
|---|---|---|
| DUCH BRAND CEMENT | per bottle | $ .12 |
| " " " " | pt. | 1.1S |
| " " " " | qt. | 2.00 |
| " " " " | gal. | S.7S |
| DAVIDS SLIDE INK | " 6 bottles | .8S |
| PLANO CONDENSERS | " each | .85 |
| MENISCUS " " | set | 4.7S |
| CAUTION SLIPS—ONE BOOK " | 50 | .20 |

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1070 Film Exchanges.....$7.50
313 manufacturers and studios.....4.00
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# Guide to Current Pictures

STATE RIGHTS ISSUES | SPECIAL PRODUCTIONS

## AMERICAN FILM COMPANY

*Distributed Through Pathe Exchanges.*

**FLYING "A" SPECIALS**

"Eve in Exile," seven reels, with Charlotte Walker.
"The Valley of Tomorrow," five reels, with William Russell.
"The Honey Bee," six reels, with Margarita Sylva.
"Dangerous Talent," five reels, with Margarita Fisher.
"Slam Bang Jim," five reels, with William Russell.
"The Thirtieth Piece of Silver," five reels, with Margarita Fisher.
"The House of Toys," six reels, with Seena Owen.
"Peggy Rebels," five reels, with Mary Miles Minter.
"The Week End," five reels, with Milton Sills.
"A Live-Wire Hick," five reels, with Wm. Russell.
"A Light Woman," five reels, with Helen Jerome Eddy.

## ARROW FILM CORPORATION

"Fool's Gold," six reels, with Mitchell Lewis.
"The Law of Nature," with Vincent Coleman.
"When the Desert Smiled," five reels, with Neal Hart.
"The Mysterious Mr. Browning," five reels, with Walter Miller.
"The Profiteer," six parts, with Alma Hanlon.
"The Sunset Princess," five parts, with Marjorie Daw.
"Miss Arizona," five parts, with Gertrude Bondhill.
"Wolves of the Street," six reels, with Cobb and Johnson.
"The Desert Scorpion," six reels, with Cobb and Johnson.
"The Chamber Mystery," five reels.
"Circumstantial Evidence," five reels.
"The Wall Street Mystery," five reels.
"The Unseen Witness," five reels.
"The Trail of the Cigarette," five reels.
"The Bromley Case," five reels.
"Woman's Man," five reels, featuring Romaine Fielding.
"Love's Protege," five reels, featuring Ora Carew.
"The Black Lagoon," five reels, with all-star cast.
"The Golden Trail," five reels.
"Bachelor Apartments," five reels, with Georgia Hopkins.
"Tex," feature series, five reels.

**ARROW-HANK MANN COMEDIES**

One issued every other week.

**MURIEL OSTRICHE PRODUCTIONS**

Two-reel comedies, one each month.

**BLAZED TRAIL PRODUCTIONS**

One issued every other week.

**LONE STAR WESTERNS**

One every other week.

**ARROW-NORTHWOOD DRAMAS**

"The Strangers," two reels.
"Breed of the North," two reels.
"A Fight for a Soul," two reels.
"Beloved Brute," two reels.
"Quicksands," two reels.
"Border River," two reels.
"In the River" two reels.
"Three and a Girl," two reels.
"Raiders of the North," two reels.
"Looking Up Jim," two reels.
"A Knight of the Pines," two reels.
"The Man of Brawn," two reels.

## ASSOCIATED EXHIBITORS

*Distributed through Pathe Exchanges*

Oct. 3—"The Riddle Woman," six reels, with Geraldine Farrar.

## ASSOCIATED PRODUCERS

Sept. 12—"Homespun Folks," Thomas H. Ince production with Lloyd Hughes.
Sept. 26—"The Leopard Woman," J. Parker Read, Jr., production, with Louise Glaum.

## C. B. C. FILM SALES

"The Victim," state rights feature, six reels.

## CELEBRATED PLAYERS FILM CORPORATION

**GUMPS CARTOON COMEDIES**

"A Quiet Day at Home."
"Andy Plays Golf."
"Andy On a Diet."
"Andy's Wash Day."
"Andy's Night Out."
"Andy and Min at the Theatre."
"Andy Visits the Osteopath."
"Andy on Skates."
"Andy's Mother-in-Law Pays Him a Visit."
"Andy's Inter-Ruben Guest."
"Andy Redecorates a Flat."
"Andy the Model."
"Accidents Will Happen."
"Militant Min."
"Andy Fights the H. C. L."
"Ice Box Episodes."
"Wim and Wigor."
"Equestrian."
"Andy, the Hero."
"Andy's Picnic."
"Andy, the Chicken Fancier."
"Andy, the Actor."
"Andy on the Beach."
"Pleasure Bent."
"At Shady Rest."

## EDUCATIONAL FILMS CORPORATION OF AMERICA

*Distributed through Educational Film Exchanges, Inc.*

**CHESTER COMEDIES, TWO REELS**

"Four Times Foiled."
"An Overall Hero."
"The Big Show."

**CHRISTIE COMEDIES, TWO REELS**

"Kiss Me, Caroline." (Bobby Vernon.)
"A Seaside Siren." (Fay Tincher.)
"Out for the Night." (Eddie Barry.)
"Seven Bald Pates." (Bobby Vernon.)
"Don't Blame the Stork." (Harry Gribbon.)

**TORCHY COMEDIES, TWO REELS**

"Torchy." (Johnny Hines.)
"Torchy Comes Through." (Johnny Hines.)
"Torchy in High." (Johnny Hines.)

**MERMAID COMEDIES, TWO REELS**

"A Fresh Start." (Jimmie Adams.)
"Duck Inn." (Lloyd Hamilton.)
"Dynamite." (Lloyd Hamilton.)
"Nonsense." (Jimmie Adams.)

**SPECIALS**

"Modern Centaurs."
"Valley of 10,000 Smokes."
"Babe Ruth—How He Knocks His Home Runs."

**ROBERT C. BRUCE "SCENICS BEAUTIFUL," ONE REEL**

"Solitude."
"Falling Waters."
"The Hope of Adventure."
"The Great Mirror."
"The Log of Laviajera."
"The Song of the Paddle."
"Wanderlust."
"Solitude."
"The Castaway."
"By Schooner to Skagway."

**CHESTER-OUTING SCENICS, ONE REEL**

"Adam and Eve In the Andes."
"Wanted, An Elevator."
"Pigs and Kava."
"Dreams Come True."
"Fire!"
"Bear With Us."
"Pyrennes and Wooden Legs."
"Take in Boarders."
"One Drop Was Enough."
"Old Buddha's Maze."
"Some More Samoa."
"Woolly Bits and Monkey Hits."
"The Tamer the Wilder."
"The Trail to Wedontcarewhere."
"Too Much Overhead."
"Seven League Booters."

**SCREENICS, SPLIT REEL**

"Troubadours of the Sky" and "Infant Icebergs."
"Forbidden Fanes" and "Barks and Skippers."
"Horseshoe and Bridal Veil" and "In a Naturalist's Garden."
"Duck Days" and "Foam Fantasies."
"Great American Yawn" and "Getting His Angora."
"Chosen Waters" and "South Sea Naiads."
"They All Turned Turtle" and "Family Trees."

## EQUITY PICTURES

"Silk Husbands and Calico Wives," six reels, with House Peters.
"For the Soul of Rafael," six reels, with Clara Kimball Young.
"Keep to the Right," six reels, with Edith Taliaferro.
"Whispering Devils," seven reels, with Conway Tearle.

## FAMOUS PLAYERS-LASKY CORP.

**PARAMOUNT-ARTCRAFT PICTURES**

June 6—"Humoresque," six reels, with Alma Rubens.
June 6—"Old Wives for New" (re-issue), five reels, a De Mille production.
June 13—"Paris Green," five reels, with Charles Ray.
June 13—"Remodeling Her Husband," five reels, with Dorothy Gish.
June 20—"The City of Masks," five reels, with Robert Warwick.
June 27—"Sick Abed," five reels, with Wallace Reid.
June 27—"Sand," five reels, with William S. Hart.
July 4—"Sins of St. Anthony," five reels, with Bryant Washburn.
July 4—"Away Goes Prudence," five reels, with Billie Burke.
July 11—"Let's Be Fashionable," five reels, MacLean and May.
July 11—"Ladder of Lies," five reels, with Ethel Clayton.
July 18—"Homer Comes Home," five reels, with Charles Ray.
July 25—"The Fourteenth Man," five reels, with Robert Warwick.
July 25—"The World and His Wife," five reels (Cosmopolitan Production).
Aug. 1—"The Fighting Chance," six reels, with special cast.
Aug. 8—"Prince Chap," six reels, with Thomas Meighan.
Aug. 8—"Crooked Streets," five reels, with Ethel Clayton.
Aug. 15—"The White Circle," five reels, Maurice Tourneur production.
Aug. 15—"What Happened to Jones," five reels, with Bryant Washburn.
Aug. 22—"Guilty of Love," five reels, with Dorothy Dalton.
Aug. 29—"Hairpins," five reels, with Enid Bennett.

## FIDELITY PICTURES COMPANY

"The Married Virgin," six reels.
"Frivolous Wives," six reels.

## FILM MARKET, INC.

"The House Without Children," seven reels, with Richard Travers.

## FIRST NATIONAL EXHIBITORS' CIRCUIT, INC.

"A Day's Pleasure," with Charles Chaplin.
"The Greatest Question" (D. W. Griffith production).
"Two Weeks," six reels, with Constance Talmadge.
"Even as Eve," seven reels, with Grace Darling.
"The Turning Point," five reels, with Katherine MacDonald.
"The River's End," six reels (Marshall Neilan Production).
"The Fighting Shepherdess," with Anita Stewart.
"The Inferior Sex," with Mildred Harris Chaplin.
"The Family Honor," a King Vidor feature.
"The Idol Dancer," a D. W. Griffith production.
"The Woman Gives," with Norma Talmadge.
"Polly of the Storm Country," with Mildred Harris Chaplin.
"Don't Ever Marry," six reels, a Marshall Neilan Production.
"The Love Expert," with Constance Talmadge.
"Passion's Playground," six reels, with Katherine MacDonald.
"The Yellow Typhoon," with Anita Stewart.
"Yes or No," with Norma Talmadge.
"Go and Get It," Marshall Neilan production.
"The Jack Knife Man," a King Vidor production.
"What Women Love," five reels, with Annette Kellerman.
"The Notorious Mrs. Lisle," five reels, with Katherine MacDonald.
"Harriet and the Piper," five reels, with Anita Stewart.
"45 Minutes from Broadway," with Charles Ray.
"The Splendid Hazard," six reels, with Henry Walthall.
"The Perfect Woman," with Constance Talmadge.
"Married Life," five reels, with Mack Sennett cast.

## FORWARD FILM DISTRIBUTORS, INC.

"Youth's Desire," five reels.

## FOX FILM CORPORATION

### FOX SPECIALS

"The White Moll," with Pearl White.
"If I Were King," with William Farnum.
"The Skywayman," with Lt. Ormer Locklear.
"While New York Sleeps," with All Star Cast.
"The Face at Your Window," with All Star Cast.
"My Lady's Dress," with All Star Cast.
"Over the Hill to the Poorhouse," with All Star Cast.
"A Connecticut Yankee in King Arthur's Court," with All Star Cast.

### WILLIAM FARNUM SERIES

"Drag Harlan."
"The Scuttlers."

### PEARL WHITE SERIES

"The Thief."
"The Tiger's Cub."
"The Mountain Woman."

### TOM MIX SERIES

"The Untamed."
"The Texan."
"Prairie Flowers."

### WILLIAM RUSSELL SERIES

"The Man Who Dared."
"The Challenge of the Law."
"The Iron Rider."

### SHIRLEY MASON SERIES

"Merely Mary Ann."
"Chin Toy."
"The Girl of My Heart."

### GEORGE WALSH SERIES

"From Now On."
"Number 17."
"The Plunger."

### 20TH CENTURY BRAND

"Firebrand Trevison," with Buck Jones.
"The Husband Hunter," with Eileen Percy.
"The Little Grey Mouse," with Louise Lovely.
"Sunset Sprague," with Buck Jones.
"Beware of the Bride," with Eileen Percy.
"The Rangers," with Buck Jones.

### FOX NEWS

Twice a week.

### SUNSHINE COMEDIES

"Mary's Little Lobster."
"A Waiter's Wasted Life."
"His Wife's Caller."
"Farmyard Follies."
"Chase Me."
"The Cow Punchers."
"Home Sweet Home."
"Napoleon."
"The Song Birds."
"Hot Dogs."
"The Merry Cafe."
"The Tailor Shop."
"The Brave Toreador."
"The Politicians."
"The High Cost of Living."
"Cleopatra."
"Flap Jacks."

### CLYDE COOK COMEDIES

"Kiss Me Quick."
"The Huntsman."

## GARSON PRODUCTIONS

"Midchannel," five reels, with Clara Kimball Young.
"Hush," five reels, with Clara Kimball Young.

## MURRAY W. GARSSON

"A Dream of Fair Women."

## GOLDWYN PICTURES CORPORATION

### GOLDWYN STAR PRODUCTIONS

"Dangerous Days," seven reels, Eminent Authors Special.
"Trimmed with Red," five reels, with Madge Kennedy.
"The Woman and the Puppet," seven reels, with Geraldine Farrar.
"The Silver Horde," seven reels, Rex Beach Special.
"Out of the Storm," five reels, Eminent Authors Special.
"Jes' Call Me Jim," five reels, with Will Rogers.
"The Great Accident," five reels, with Tom Moore.
"The Slim Princess," five reels, with Mabel Normand.
"Roads of Destiny," five reels, with Pauline Frederick.
"Double-dyed Deceiver," five reels, with Jack Pickford.
"The Truth," five reels, with Madge Kennedy.
"Scratch My Back," five reels (Eminent Authors).
"Officer 666," five reels, with Tom Moore.
"Cupid, the Cowpuncher," five reels, with Will Rogers.
"Man Who Had Everything," five reels, with Jack Pickford.
"Girl With the Jazz Heart," five reels, with Madge Kennedy.
"It's a Great Life," five reels, (Eminent Artists).
"The Return of Tarzan," five reels, with Gene Pollar.
"Going Some," five reels, Rex Beach production.
"Cupid the Cowpuncher," five reels, with Will Rogers.
"The North Wind's Malice," five reels, Rex Beach production.
"The Penalty," five reels, with Lon Chaney.
"Earthbound," seven reels, with All Star Cast.
"Stop Thief," five reels, with Tom Moore.

### FORD EDUCATIONAL WEEKLY

"Having a Circus."
"'Air'-istocracy."
"In the Glory of the Past."
"Between Friends."
"For the Future."

### CAPITOL COMEDIES

"The Little Dears," two reels, with Carter De Havens.
"A Sure Cure," two reels, with Carter De Havens.

### BENNISON STAR SERIES

"High Pockets," five reels, with Louis Bennison.
"A Misfit Earl," five reels, with Louis Bennison.

### GOLDWYN-BRAY PICTOGRAPHS

"In Far Away New Zealand."
"Girl Pottery Makers of the Caribbeans."
"Taos Indians."

## GREIVER'S EDUCATIONAL

"Colossus of Roads."
"The Spirit of the Birch."
"Suds."
"Precisely as Polly."
"Legend of the Corn."
"Jupiter's Thunderbolt."

## GROSSMAN PICTURES, INC.

"Face to Face," six parts, with Marguerite Marsh.

## HALLMARK PICTURES CORP.

### FAMOUS DIRECTORS SERIES

"A Veiled Marriage," five reels, with Anna Lehr.
"Carmen of the North," five reels, with Anna Bos.
"Chains of Evidence," five reels, with Anna Lehr and Edmund Breese.
"Wits vs. Wits."

### HALLMARK-BURTON KING PRODUCTIONS

"The Discarded Woman," five reels, with Grace Darling and Rod La Rocque.
"Love or Money," five reels, with Virginia Lee.
"The Common Sin," five reels, with Grace Darling and Rod La Rocque.

### SPECIAL PRODUCTIONS

"False Gods," eight reels, with Grace Darling.

## W. W. HODKINSON CORPORATION

*Distributed through the Pathe Exchange.*

### ARTCO PRODUCTIONS

"The Capitol," six reels, with Leah Baird.
"Cynthia-of-the-Minute," six reels, with Leah Baird.

### ZANE GREY PICTURES, INC.

"Desert Gold," seven reels, with E. K. Lincoln.
"Riders of the Dawn," six reels.

### BENJAMIN B. HAMPTON PRODUCTIONS

"The Westerners," seven reels, with Roy Stewart.
"The Sagebrusher," seven reels, by Emerson Hough.

### J. PARKER READ, JR., PRODUCTIONS

"The Lone Wolf's Daughter," seven reels, with Louise Glaum.
"Sex," seven reels, with Louise Glaum

### DEITRICH-BECK, INC.

"The Bandbox," six reels, with Doris Kenyon.
"The Harvest Moon," six reels, with Doris Kenyon.

### DIAL FILM CO. PRODUCTIONS

"King Spruce," seven reels, with Mitchell Lewis.

### LOUIS TRACY PRODUCTIONS

"The Silent Barrier," six reels with Sheldon Lewis.

### ROBERT BRUNTON PRODUCTIONS

"$50,000," five reels, with J. Warren Kerrigan.
"The Dream Cheater," five reels, with J. Warren Kerrigan.
"No. 99," five reels, with J. Warren Kerrigan.
"The Green Flame," five reels, with J. Warren Kerrigan.

### NATIONAL-BILLIE RHODES PRODUCTIONS

"The Blue Bonnet," six reels, with Billie Rhodes.

### JOSEPH LEVERING PRODUCTIONS

"His Temporary Wife," six reels, with Special Cast.

## HALL-ROOM BOYS PHOTOPLAYS, INC.

June 10—"Misfortune Hunters"
June 24—"Back on the Farm."
July 8—"Stung Again."
July 22—"Wild, Wild, Women!"
Aug. 5—"Some Champs."
Aug. 19—"Clever Cubs."

## JANS PICTURES, INC.

"Love Without Question," seven reels, with Olive Tell.
"Nothing a Year," seven reels, with Olive Tell.
"A Woman's Business," six reels, with Olive Tell.

## JUNGLE COMEDIES

"Caught With the Goods."
"Stopping Bullets."
"Circus Bride."
"Perils of the Beach."

## VICTOR KREMER PRODUCTIONS

"Little Shoes," five reels.
"Stripped of a Million," five reels.
"Strife," five reels.

## METRO PICTURES CORPORATION

### METRO SPECIALS

"The Best of Luck," six reels, with All-Star Cast.
"The Cheater," six reels, with Mae Allison.
"Parlor, Bedroom and Bath," six reels, with all-star cast.
"The Misfit Wife," six reels, with Alice Lake.
"Held in Trust," six reels, with May Allison.
"The Chorus Girl's Romance," six reels with Viola Dana.
"The Hope," six reels with All Star Cast.
"The Price of Redemption," six reels, with Bert Lytell.
"The Saphead," six reels, with Crane-Keaton.
"Clothes," six reels, with All Star Cast.

### NAZIMOVA PRODUCTIONS

"Stronger Than Death," six reels, with Nazimova.
"The Heart of a Child," seven reels, with Nazimova.
"Billions," six reels, with Nazimova.
"Madame Peacock," seven reels, with Nazimova.

### MAURICE TOURNEUR PRODUCTIONS

Sept. 16—"The Great Redeemer," six reels, All Star Cast.

### S. L. PRODUCTIONS

"Love, Honor and Obey," six reels, with All Star Cast.

### ROBERT HARRON PRODUCTIONS

"Coincidence," six reels with Robert Harron.

### C. E. SHURTLEFF PRODUCTIONS

"The Mutiny of Elsinore," six reels, with All Star Cast.
"The Star Rover," six reels, with All Star Cast.

### TAYLOR HOLMES PRODUCTIONS

"Nothing But the Truth," six reels.
"The Very Idea," six reels, with Taylor Holmes.
"Nothing But Lies," six reels, with Taylor Holmes.

### HOPE HAMPTON PRODUCTIONS

"A Modern Salome," six reels.

## PATHE EXCHANGE, INC.

### PATHE SPECIAL FEATURES

Apr. 25—"Rio Grande," seven reels, with Rosemary Theby.
June 6—"The Little Cafe," five reels, with Max Linder.

### FRANK KEENAN PRODUCTIONS

Feb. 29—"Smoldering Embers," five reels, with Frank Keenan.
May 2—"Dollar for Dollar," five reels, with Frank Keenan.

### EDGAR LEWIS PRODUCTIONS

Feb. 1—"Other Men's Shoes," seven reels.
May 30—"Sherry," seven parts, with Pat O'Malley.
Aug. 29—"Lahoma," seven reels.

### ALBERT CAPELLANI PRODUCTIONS, INC.

Mar. 7—"In Walked Mary," five reels, with June Caprice.

### J. STUART BLACKTON PRODUCTIONS

June 20—"Passers-By," six reels, with Herbert Rawlinson.
July 18—"Man and His Wife," six reels, with Herbert Rawlinson.
Sept. 5—"House of the Tolling Bell," six reels, with Bruce Gordon and May McAvoy.
Oct. 10—"Forbidden Valley," six reels, with Bruce Gordon and May McAvoy.

### J. D. HAMPTON PRODUCTIONS

July 4—"A Broadway Cowboy," five reels, with William Desmond.
Aug. 1—"One Hour Before Dawn," six reels, with H. B. Warner.
Aug. 15—"The Girl in the Web," six reels, with Blanche Sweet.
Sept. 12—"Felix O'Day," five reels, with H. B. Warner.
Sept. 26—"Object—Matrimony," five reels, with Blanche Sweet.

### HOBART HENLEY PRODUCTIONS

Nov. 2—"The Gay Old Dog," six reels, with John Cumberland.
May 9—"The Miracle of Money," five reels, with Margaret Saddon.

## PIONEER FILM CORP.

"Bubbles," five reels, with Mary Anderson.
"Dr. Jekyll and Mr. Hyde," five reels, with Sheldon Lewis.
"Were Is My Husband?" five reels, with Jose Collins and Godfrey Tearle.

## REALART PICTURES

### SPECIAL FEATURES

"Soldiers of Fortune" (Dwan), seven reels.
"The Mystery of the Yellow Room" (Chautard), six reels.
"The Luck of the Irish" (Dwan), six reels.
"Deep Purple," seven reels, R. A. Walsh production.
"The Law of the Yukon," six reels, Chas. Miller production.
"The Soul of Youth," six reels, a Taylor production.

### STAR PRODUCTIONS

"The Stolen Kiss," five reels, with Constance Binney.
"Sinners," five reels, with Alice Brady.
"Nurse Marjorie," five reels, with Mary Miles Minter.
"Jenny Be Good," five reels, with Mary Miles Minter.
"Miss Hobbs," six reels, with Wanda Hawley.
"A Cumberland Romance," six reels, with Mary Miles Minter.
"A Dark Lantern," five reels, with Alice Brady.
"39 East," five reels, with Constance Binney.
"Sweet Lavender," five reels, with Mary Miles Minter.

## REELCRAFT PICTURES

### BILLY WEST COMEDIES

"Foiled," two reels.
"The Dodger," two reels.
"Masquerader," two reels.
"Brass Buttons," two reels.
"Hard Luck," two reels.
"Beauty Shop," two reels.
"The Artist," two reels.
"Going Straight," two reels.
"What Next?" two reels.
"That Dreamer," two reels.
"Hands Up," two reels.

### TEXAS GUINAN WESTERNS

"Not Guilty," two reels.
"Letters of Fire," two reels.
"Outwitted," two reels.
"My Lady Robin Hood," two reels.
"The Wildcat," two reels.
"The Night Rider," two reels.
"The White Squaw," two reels.
"A Moonshine Feud," two reels.
"The Desert Vulture," two reels.
"The Girl of the Rancho."

### ALICE HOWELL COMEDIES

"A Wooden Legacy," two reels.
"Her Bargain Day," two reels.
"Her Lucky Day," two reels.
"Cinderella Cinders."
"Rubes and Romance," two reels.

### WILLIAM FRANEY COMEDIES

"The Paper Hanger," one reel.
"The Water Plug," one reel.
"The Glutton," one reel.
"The Hasher," one reel.
"Hard Cider," one reel.
"Tarred and Feathered," one reel.
"Play Hookey," one reel.

### GALE HENRY COMEDIES

"Chicken a la King," two reels.
"Don't Chase Your Wife," two reels.
"Her First Flame," two reels.
"Pants," two reels.
"Her Honor the Scrublady," two reels.
"Stung," two reels.

### ROYAL COMEDIES

Aug. 15—"Buggins," two reels, with Leon Errol.
Aug. 30—"Snakes," two reels, with Billy B. Van.
Sept. 15—"The Plucky Hoodoo," two reels, with Billy B. Van.
Sept. 30—"Where Are Your Husbands?" two reels, with Billy B. Van.

### MILBURN MORANTI COMEDIES

"His Wedding Day," two reels.
"The Kick," two reels.
"Love, Where Art Thou?" two reels.
"Installment Plan," two reels.
"Wild, Wild West," two reels.
"Simp and Satan," two reels.
"Jealousy," two reels.
"Bungalow Bungle," two reels.
"Barber Shop Gossip," two reels.

## ROBERTSON-COLE PICTURES

### SUPERIOR PICTURES

"The Brand of Lopez," five reels, with Sessue Hayakawa.
"Bright Skies," five reels, with Zasu Pitts.
"Devil's Claim," five reels, with Sessue Hayakawa.
"Notorious Mrs. Sands," five reels, with Bessie Barriscale.
"Uncharted Channels," five reels, with H. B. Warner.
June 20—"Heart of Twenty," five reels, with Zasu Pitts.

### SPECIALS

"The Fortune Teller," seven reels, with Marjorie Rambeau.
"The Wonder Man," seven reels, with Georges Carpentier.
"Li Ting Lang," fice reels, with Sessue Hayakawa.
"Moon Madness," six reels, with All-Star Cast.
Aug. 1—"Life's Twist," six reels, with Bessie Barriscale.
Aug. 15—"Arabian Knight," five reels, with Sessue Hayakawa.
Aug. 29—"Big Happiness," seven reels, with Dustin Farnum.
Sept. 12—"Occasionally Yours," six reels, with Lew Cody.

### MARTIN JOHNSON PICTURES

"Lonely South Pacific Missions."
"Recruiting in the Solomons."
"City of Broken Old Men."
"Marooned in the South Seas."

### ADVENTURE SCENICS

"Sheep O'Leavenworth."
"Sons of Salooskin."
"Ghosts of Romance."
May 2—"Outlaw of Wilderness," one reel.
May 16—"The Lone Trapper," one reel.

### SUPREME COMEDIES

"Take Doctor's Advice."
"Oh, You Kid!"
May 30—"Letty's Lost Legacy," one reel.
June 6—"Becky Strikes Out," one reel.

## LEWIS J. SELZNICK ENTERPRISES

### SELZNICK PICTURES

*Distributed by Select Exchanges.*

"The Shadow of Rosalie Byrnes," five reels, with Elaine Hammerstein.
"Out of the Snows," five reels, with Ralph Ince.
"The Man Who Lost Himself," five reels, with William Faversham.
"The Flapper," five reels, with Olive Thomas.
"Whispers," five reels, with Elaine Hammerstein.
"The Valley of Douht," five reels, with special cast.
"The Desperate Hero," five reels, with Owen Moore.
"The Servant Question," five reels, with William Collier.
"The Figurehead," five reels with Eugene O'Brien.
"Panthea," five reels, with Norma Talmadge.
"Darling Mine," five reels, with Olive Thomas.
"The Point of View," five reels, with Elaine Hammerstein.
"The Poor Simp," five reels, with Owen Moore.

### SELECT PICTURES

*Distributed by Select Exchanges.*

"Faith of the Strong," five reels, with Mitchell Lewis.
"Isle of Conquest," five reels, with Norma Talmadge.
"The Last of His People," five reels, with Mitchell Lewis.
"She Loves and Lies," six reels, with Norma Talmadge.
"The Seeds of Vengeance," five reels, with Bernard Durning.
"Just Outside the Door," five reels, with Edith Hallor.

### SELZNICK NEWS

One reel weekly.

### HERBERT KAUFMAN MASTERPIECE

"A Good Fellow," one reel.
"Content," one reel.
"Pity the Poor," one reel.
"Society Bad-Man," one reel.
"Dictionary of Success," one reel.
"A Certain Rich Man" one reel.
"The Battler and the Bottler," one reel.
"Who Threw the Brick?" one reel.
"Johnnie," one reel.
"Little Red Riding Hood," one reel.

### NATIONAL PICTURES

*Distributed by Select Exchanges*

"Just a Wife," five reels, with special cast.
"Blind Youth," five reels, with special cast.
"The Invisible Divorce," five reels, with special cast.
"Marooned Hearts," five reels, with Conway Tearle.
"Out of the Snows," five reels, with Ralph Ince.

### REPUBLIC PICTURES

*Distributed by Republic Exchanges.*

"Mr. Wu," five reels, with special cast.
"Baby," five reels, with special cast.
"Mountain Madness," five reels, with special cast.

### KINOGRAMS

Twice a Week News Reel.

### PRIZMA PICTURES

"Death, Where Is Thy Sting?" one reel.

## D. N. SCHWAB PRODUCTIONS

"Fickle Women," five reels, state right feature.

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"And the Children Pay," seven reels, with Garrett Hughes.
"Your Wife and Mine," five reels.
"Human Passions," five reels.
"The Red Viper," six reels, with Garett Hughes.
"It Happened in Paris," five reels.
"Broken Hearts," five reels.
Johnny Dooley Comedies, two reels, monthly.

## UNITED ARTISTS CORPORATION

Sept. 1—"His Majesty, the American," eight reels, with Douglas Fairbanks
Oct. 20—"Broken Blossoms," six reels, D. W. Griffith production.
Dec. 29—"When the Clouds Roll By," six reels, with Douglas Fairbanks
Jan. 18—"Pollyanna," six reels, with Mary Pickford.
Apr. 25—"Down on the Farm" (Sennett), five reels.
May 23—"Romance,' eight reels, with Doris Keane.
June 13—"Mollycoddle," six reels, with Douglas Fairbanks.
June 27—"Suds," five reels, with Mary Pickford.
Sept. 5—"The Love Flower." D. W. Griffith production.

## UNIVERSAL FILM MFG. COMPANY

### UNIVERSAL FEATURES

May 3—"Bullet Proof," five reels, with Harry Carey.
May 10—"Girl in Room 29," five reels, with Frank Mayo.
May 24—"The Path She Chose," five reels, with Anna Cromwall.
May 31—"Everything But the Truth," five reels, Lyons and Moran.
June 14—"A Tokio Tiren," five reels, with Tsuru Aoki.
June 21—"Alias Miss Dodd," five reels, with Edith Roberts.
June 28—"Human Stuff," five reels, with Harry Carey.
July 12—"The Red Lane," five reels, with Frank Mayo.
July 19—"The Girl in the Rain," five reels, with Ann Cornwall.
July 26—"La La Lucille," five reels, with Lyons and Moran.
Aug. 16—"Under Northern Lights," five reels, with Virginia Faire.

### JEWEL PRODUCTIONS

"The Right to Happiness," eight reels, with Dorothy Phillips.
"Forbidden," six reels, with Mildred Harris.
"Blind Husbands," seven reels, with Eric Stroheim.
"The Virgin of Stamboul," seven reels, with Priscilla Dean.
"Under Crimson Skies," six reels, with Elmo Lincoln.
"The Breath of the Gods," six reels, with Tsuru Aoki.
"The Devil's Pass Key," five reels, with special cast.

## VITAGRAPH

### ALICE JOYCE SPECIAL PRODUCTIONS

"The Sporting Duchess," seven reels.
"Dollars and the Woman," six reels.
"The Prey," six reels.

### EARLE WILLIAMS PRODUCTIONS

"The Fortune Hunter," seven reels.
"Captain Swift," five reels.
"A Master Stroke," five reels.
"The Purple Cipher," five reels.

### CORINNE GRIFFITH PRODUCTIONS

"Human Collateral," five reels.
"Deadline at Eleven," five reels.
"The Garter Girl," five reels.
"Bah's Candidate," five reels.
"The Whisper Market," five reels.

### HARRY T. MOREY PICTURES

"The Sea Rider," five reels.
"The Gauntlet," five reels.

### VITAGRAPH SUPER-FEATURES

"The Courage of Marge O'Doone," seven reels (James Oliver Curwood).
"Trumpet Island," seven reels, all-star cast (Tom Terriss Production).

### LARRY SEMON COMEDIES

"The Head Waiter," two reels.
"The Grocery Clerk," two reels.
"The Fly Cop," two reels.
"School Days," two reels.
"Solid Concrete," two reels.
"The Stage Hand," two reels.

### JIMMY AUBREY COMEDIES

"The Decorator," two reels.

## CURRENT SERIALS

ARROW, "Thunderbolt Jack," with Jack Hoxie.
ARROW, "Lightning Bryce," with Ann Little and Jack Hoxie.
ARROW, "The Lurking Peril," with Anne Luther and George Lurpin.
ARROW, "The Fatal Sign," with Claire Anderson.
FOX, "Bride Thirteen," with All Star Cast.
HALLMARK, "The Screaming Shadow," with Ben Wilson and Neva Gerber.
PATHE, "Daredevil Jack," with Jack Dempsey.
PATHE, "Trailed by Three," with Frankie Mann and Stuart Holmes.
PATHE, "Ruth of the Rockies," with Ruth Roland.
PATHE, "The Third Eye," with Warner Oland and Eileen Percy.
PATHE, "Pirate Gold," with G. B. Seitz and Marg. Courtot.
REPUBLIC Pictures, "The Whirlwind," with Chas. Hutchinson.
UNIVERSAL, "The Moon Riders," with Art Acord.
UNIVERSAL, "The Vanishing Dagger," with Eddie Polo.
VITAGRAPH, "The Silent Avenger," with William Duncan.
VITAGRAPH, "Hidden Dangers," with Joe Ryan and Jean Paige.
VITAGRAPH, "The Veiled Mystery," with Antonio Moreno.

# WARNING TO EXHIBITORS!

My next four productions following "Dinty," will be sold by the First National Exhibitors Circuit on an individual basis only, each picture being contracted for on its own merit.

There is nothing in my existing distribution agreement which allows for any but the above method of sale of my product.

Any exhibitor who is approached by a salesman from any organization attempting to sell my product on any but the above basis would do me a great favor if he would telegraph me at my expense, giving facts. Information along these lines will be kept highly confidential if so requested.

No contracts can be entered into for Marshall Neilan Productions without the personal approval of myself or a member of my organization empowered with this right.

This is simply a warning for the protection of the exhibitor as well as myself.

Marshall A Neilan

6642 Santa Monica Boulevard
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# TRADE PAPER REVIEWS PRAISE "THE LOVE FLOWER"

"'The Love Flower' suggests Mr. Griffith in one of his happiest moods. That it will prove one of the year's strongest box-office attractions is a prediction based on careful consideration, and attention must be called to the fact that this photoplay is among the best of the Griffith pictures not strictly confined to the class of 'massive photoplays'. That it is a super-feature, no one will dispute."

*Exhibitor's Trade Review.*

"It was long ago recognized that Mr. Griffith is an artist of the first rank. That was in the days of his first productions. It is with the release of 'The Love Flower' that he will be acclaimed as a poet—who feels and knows and what is more, understands human beings, to transmute them with vivid intensity to the silver screen."

*Dramatic Mirror.*

"After seeing 'The Love Flower' at the Strand this week we once more understand why D. W. Griffith stands at the head of the directorial profession. It is not mainly be ause his pictures have the advantages of good stories and fine acting, but because they contain that most important characteristic—human touches."

*New York Review.*

"Without drawing the spectator's attention from the story development of 'The Love Flower', Mr. Griffith has accentuated beauty, but always fitting the setting to the spirit of the play. The whole production met with high approval at the Strand Theatre, and it will probably be so received wherever shown."

*Moving Picture World.*

"For making a picture hold through the sheer beauty of characterization and scenic investiture and the coupling the two together, D. W. Griffith certainly has no superiors. There is a large audience ever ready and eager to appreciate the poetic beauty and realistic drama that Griffith imparts to his pictures. Before such audiences 'The Love Flower' will register to the fullness of all its rare beauty and charm."

*Wid's.*

United Artists Corporation

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*new production*

# "The LOVE FLOWER"

*From the Collier's Weekly Story "Black Beach" by Ralph Stock*

ig Issues Up At Minneapolis Meeting

# EXHIBITORS HERALD

The Independent Film Trade Paper


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That exhibitors believe this, too, is shown by the fact that we opened our releasing season throughout America last week with three-fifths of the country's biggest first runs as our customers.

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J. PARKER READ, JR. THOMAS H. INCE MACK SENNETT

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729 SEVENTH AVENUE, NEW YORK CITY



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ALL serials have action—some have mystery. Here's one with both of these—**and** suspense—**and** romance—**and** the personality of the Giant of the Films—all bound up by a story that will grip the interest of a grown-up as tight as that of young fifteen. See ELMO LINCOLN play the double role of Gray, the Government's man, and his crooked twin brother and you're started on eighteen weeks of splendid, man-ful acting no less than gorgeous thrills. It is just such fine chapter-plays as this that make Universal-made serials a box-office attraction in the biggest houses in the land.

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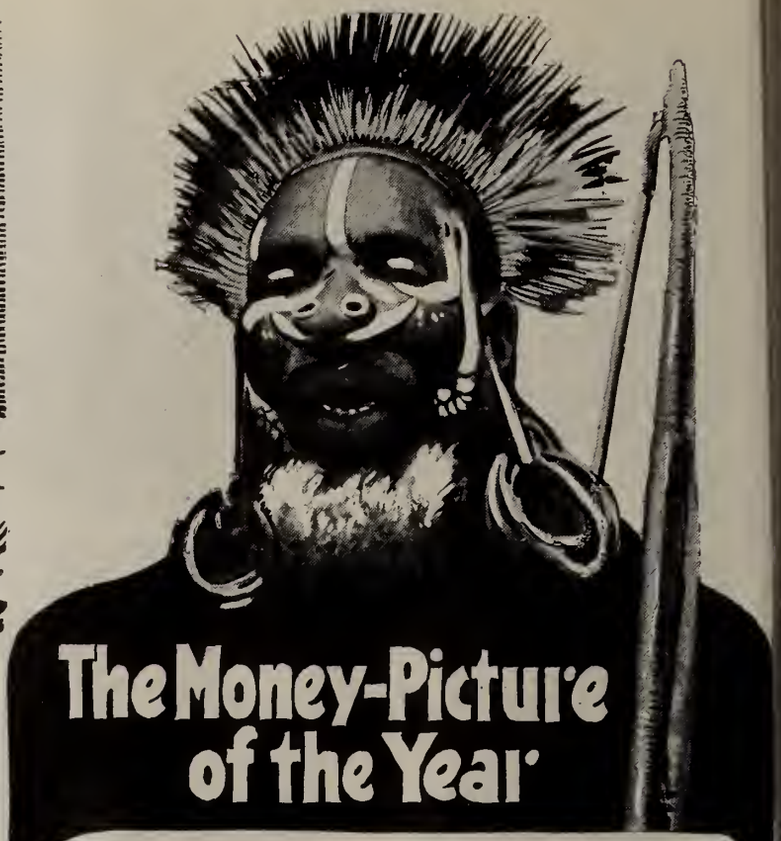

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# "SHIPWRECKED AMONG CANNIBALS"

UNIVERSAL—JEWEL

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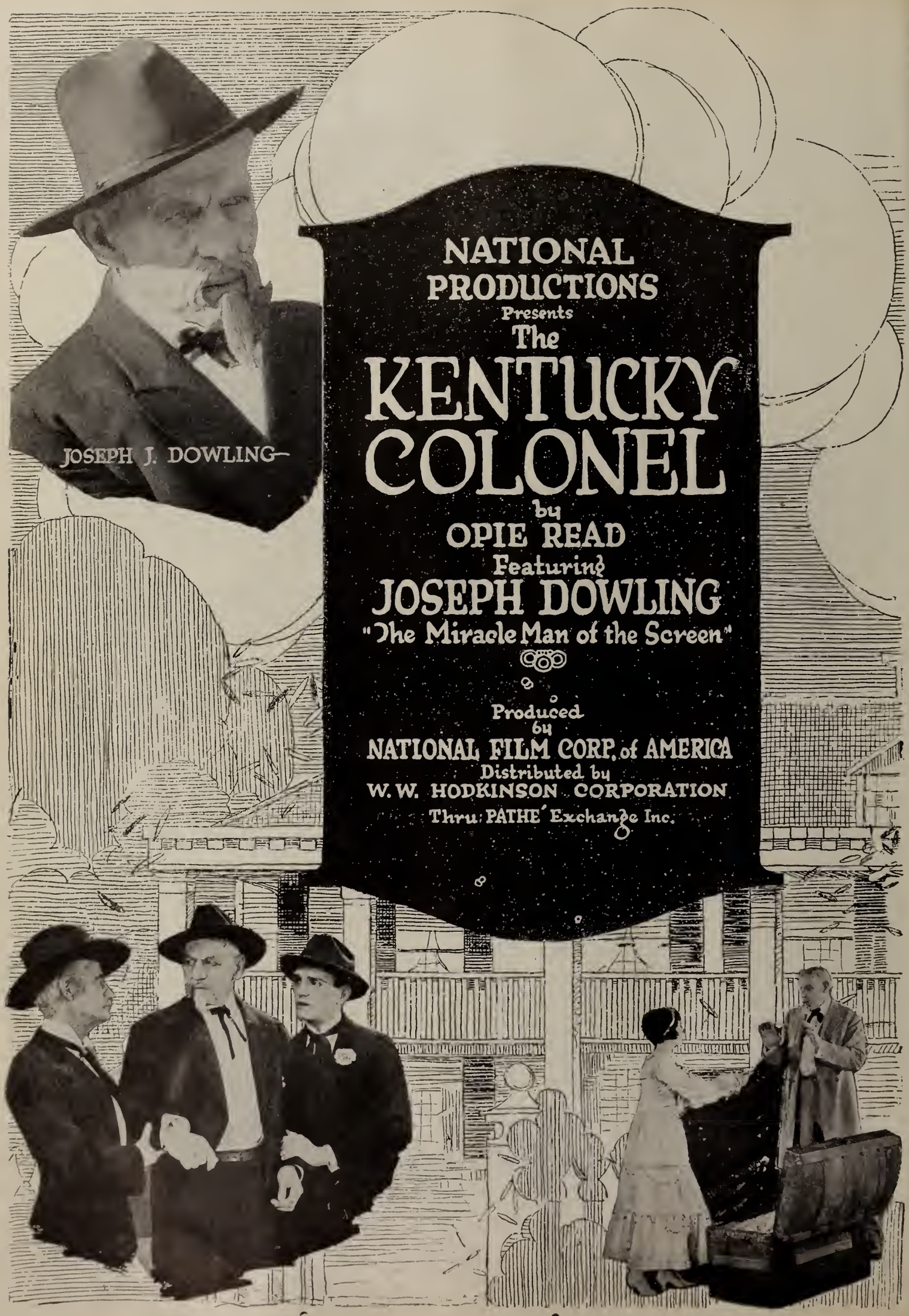
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"Wonderful production values and fine treatment put this over big."

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in

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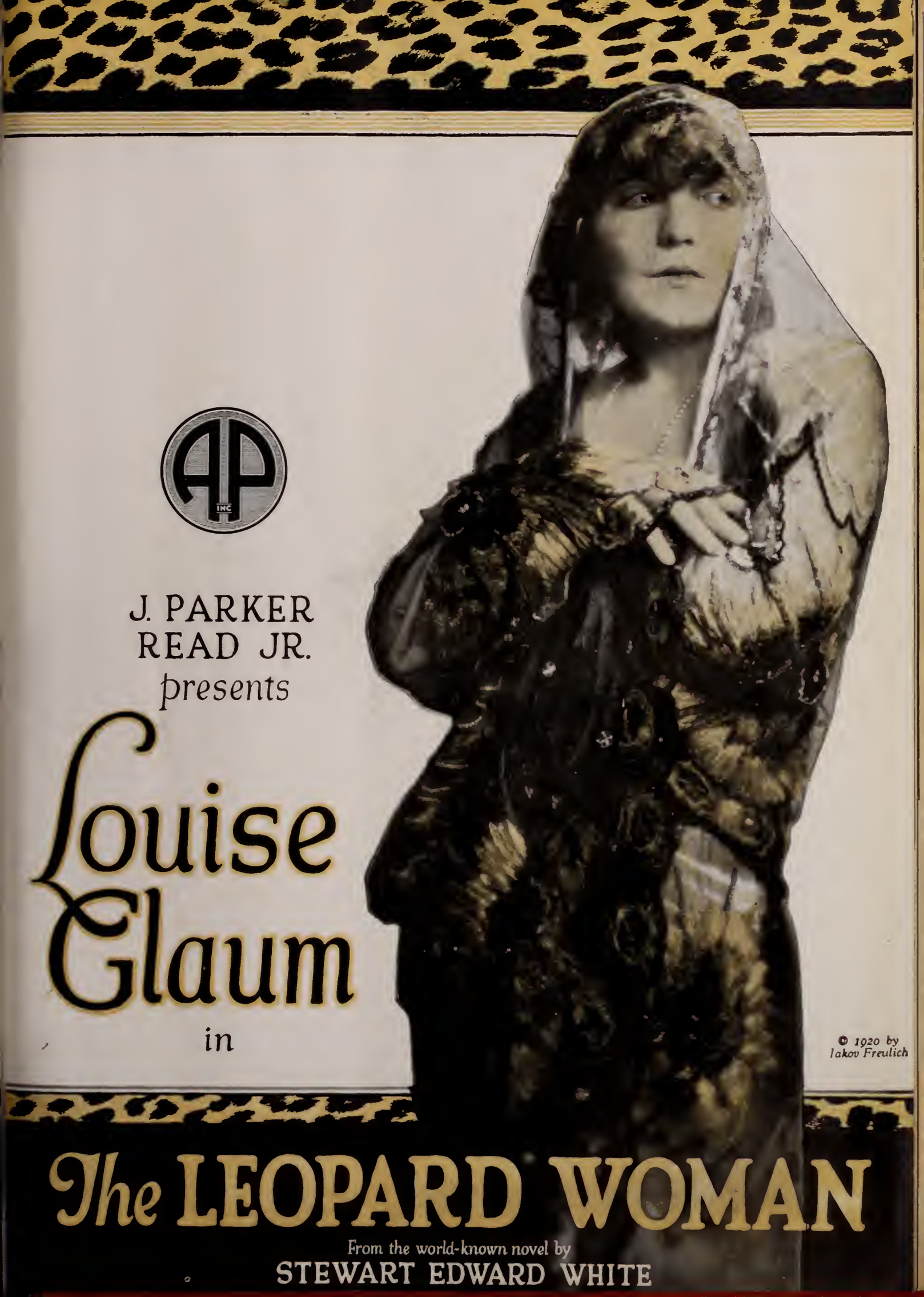
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The LEOPARD WOMAN
From the world-known novel by
STEWART EDWARD WHITE

# The Passion of the Tropics. A Fascinating Enchantress

A story of richness and splendor; a story of the great longing in a woman's heart and the great desire in a man's brain. An opulent romance of conquest, intrigue and mystery played against a panoramic background.

Louise Glaum, as the star, in all of her wonderful power and allure. Surpassing the roles of all of her recent successes, "Sahara," "The Lone Wolf's Daughter," "Sex" and "Love Madness." In "The Leopard Woman" she has the startling role of a woman more beautiful than the passionate tropics; a woman more dangerous than lions; a fascinating enchantress.

In J. Parker Read, Jr.'s remarkable first production for Associated Producers' release you see the great equatorial mirage; you see a man of mighty force matching wits with a magnificent woman to win the support of a barbaric king. You see a palace of ivory and the purple of a savage court.

Always—you can know in advance when a Producer has made a really unusual production by the news that travels ahead of its release. In Los Angeles, so great have been the spectacular features of "The Leopard Woman" that 50,000 people have gone out to the studios to watch it in the making.

Time has been held open for the presentation of "The Leopard Woman" by more than two thousand exhibitors in all the important cities; by first runs from Spokane to Tampa—that's how big exhibitors believe it is. Grosset & Dunlap have issued a special Louise Glaum edition of Stewart Edward White's world-famous novel.

Nationally released: September 26, 1920.

J. Parker Read, Jr., is a Producer who knows "box office." He has never made a picture without those spectacular punches that mean "money on the door" for the exhibitor-showman. His knowledge of the values that assure profits finds further proof in his selection of this great Stewart Edward White story for his first Associated Producers' production.

"The Leopard Woman" was one of the most overwhelming successes ever published in *The Saturday Evening Post*. In $1.50 novel form it sold more than 600,000 copies and in Grosset & Dunlap lower-priced edition more than 1,000,000 copies have been sold. Book stores of the nation are linking up with the picture with another 500,000 copies of the Louise Glaum edition, illustrated with Miss Glaum's portrait and scenes from the J. Parker Read, Jr., production.

ARCO PRESS, NEW YORK

MARSHALL NEILAN ~ ALLAN DWAN ~ GEORGE LOANE TUCKER ~ MAURICE TOURNEUR
J. PARKER READ JR. ~ THOMAS H. INCE ~ MACK SENNETT

# ASSOCIATED PRODUCERS INC.

HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY

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## *All Star Cast with Lloyd Hughes*

Story by Julien Josephson

MOTION PICTURE NEWS says: *"Homespun Folks"* will draw them in on its title . . . . A story that moves with vigor and vitality . . . . The atmosphere of the picture is splendidly real. Bring out the charming atmosphere in your advertising.

NEW YORK REVIEW says: This picture will be a big success. Mr. Ince and staff have handled the story in admirable fashion. The strongest note is that which is spoken of as "human" or "heart" interest.

MOVING PICTURE WORLD says: *"Homespun Folks"* will have a special appeal for lovers of rural drama It has touches of melodrama and considerable suspense.

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C E WHITEHURST, Baltimore, Md
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J C RITTER, Detroit, Mich
F REMBUSH, Indianapolis, Ind.
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ROLAND HILL, Greensboro, N C.
H C FARLEY, Montgomery Ala.
C C. BETHENCOURT, Houma, La.
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A R PRAMER, Omaha, Neb.
JOS MOGLER, St Louis, Mo.
CHAS BURKEY, Kansas City, Mo.
RALPH TALBOT, Tulsa, Okla
A W LILLY, Greenville, Tex
M C KELLOG, Lead, S. D.
GLENN HARPER, Los Angeles, Cal
DANIEL MARKOWITZ, San Francisco, Cal.
J WELLS, Norfolk, Va.
GEO H GROMBACHER, Spokane, Wash

August 18th
1 9 2 0

Mr. Martin J. Quigley,
Exhibitors Herald,
417 South Dearborn St.,
Chicago, Ill.

Dear Mr. Quigley:

I have been requested by the Committee which has been in session on the adjustment of the grievance between the Famous Players Lasky Corporation and our Organization, to express to you the very sincere thanks and appreciation for the manly and courageous stand you have taken in the interest of the Organization from the very inception of the controversy.

Now that a method has been arived at whereby the grievance of any independent exhibitor in the Country can be quickly and equitably adjusted, we wish to record with you the fact that we are not unmindful of the support and encouragement which you through your publication have given to us, and we are happy to say we believe that this support and encouragement had much to do with the ultimate results.

Allow me to add my personal thanks to you and I feel I express the wish of the entire rank and file as well.

Sincerely yours,

Sydney Cohen
President.

FEDERATED EXCHANGES

*Offer*

# BESSIE LOVE

IN

## ANDREW J. CALLAGHAN PRODUCTIONS

*Distributed by*

FEDERATED FILM EXCHANGES *of* AMERICA INC

*W. E. Shallenberger Gen. Mgr.*

*220 W. 42nd St., New York*

# FEDERATED EXCHANGES

## THE FIRST RELEASE

# "BONNIE MAY"

*by*

LOUIS DODGE

(Chas. Scribner's Sons.)

*Directed by* **IDA MAY PARKS** and **JOS. de GRASSE**

FEDERATED EXCHANGES

FFE of A

RADIANT BESSIE LOVE IN THE FIRST OF A SERIES OF FOUR SPECIAL PRODUCTIONS MADE FROM FAMOUS NOVELS . . . .

# FEDERATED EXCHANGES

## THE SECOND RELEASE

# "The MIDLANDERS"

*by*

CHARLES TENNEY JACKSON

(Bobbs-Merrill Co)

*Directed by* **IDA MAY PARKS** *and* **JOS. de GRASSE**

FEDERATED EXCHANGES FFE of A

A CAPTIVATING STAR AND COLORFUL SWIFT-MOVING DRAMA OF LOVE, TYRANNY, STRUGGLE AND FINAL VICTORY MAKE THIS A SURE FIRE BOX-OFFICE ATTRACTION

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SUPER-SPECIAL

R-C PICTURES

Gasnier presents

# LEW CODY

in

# Occasionally Yours

ROBERTSON-COLE
SUPER ~ SPECIAL

# DUSTIN FARNUM'S

GREATEST PICTURE

# BIG HAPPINESS

Story by PAN
Directed by COLIN CAMPBELL

*Out of the ruin of an absinthe-crazed being, love-purifying, wonderful love — wrought its miracle and on through the perplexing road of life made of this man - a triumph.*

*Big Happiness is the pursuit of all — Dustin Farnum shall bring Big Happiness to the exhibitor in his greatest picture.*

R-C PICTURES

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We Are Now
Offering the Trade

## OUR FIRST BIG PRODUCTION

TO BE MARKETED
VIA INDEPENDENT EXCHANGES

## *"THE UNFORTUNATE SEX"*

Starring
**Frances Edmonde**
*and* **George Larkin**
Supported by
A Brilliant Cast
Excellently Produced—Superbly Acted
*AND*
A POWERFUL STORY

A Very Exceptional Line of
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To Get Acquainted we are offering our initial production at a figure that will enable you to make a quick, handsome profit.

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*As Territory is Selling Fast we Suggest a Quick Wire.*

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**FRANK GERSTEN, Inc.**
**Lynn S. Card, Gen'l Mgr.**
**130 W. 46th Street**
**NEW YORK**

WITH THE SPICE OF VARIETY

# "STRIKING

## WITH FAY

### EDDIE BARRY AND

BRIGHT and breezy, "Striking Models" will put "pep" in any program. All but the hopelessly selfish will sen others to your theatre. Fay Tincher is at her sparkling be —a laugh a minute, a smile all through and complete sati faction at the end.

The women will gasp with delight—and the men—there something for them.

NEW CHRISTIE

## EACH OF THESE MEANS INCREASED RECEIPTS

Five releases have proven the quality of the New Christies. They have earned the biggest two reel comedy contract ever signed by the Rialto and Rivoli in New York. They've cut a swath of success across the nation.

Will each of these stand for an opportunity lost to you?

BOBBY VERNON *in*
**KISS ME CAROLINE**

"OUT FOR THE NIGHT" EDDIE BARRY

FAY TINCHER *in*
**A SEASIDE SIREN**

JUST AS THEY SHOULD BE

# MODELS"

## TINCHER

### THE FOLLIES GIRLS

'S an exceptional comedy as comedies go—but not for Christies—they have kept up a quickening pace of excel-:e since the release of the FIRST of the new ones.

You do not know the wonderful pulling power of them p into your best first run theatre—it is sure to be there— see "Striking Models."

COMEDIES TWO REELS

## GET STARTED WITH THEM RIGHT

PHOTOPLAY MAGAZINE CALLS "KISS ME, CAROLINE" (No. 1)

***BEST COMEDY OF MONTH:***

"KISS ME CAROLINE." The real bedroom farce of the screen. Al Christie has, with his rapid comedy, **achieved painlessly what other producers have attempted in vain with their lavish picturizations of expensive and risque Broadway hits.** They are all the usual complications which ensue when Bobby Vernon impersonates his pal's wife to please his pal's father, and pal's sister and her chum come to visit them. **Bobby is a continual scream;** while Charlotte Merriam, a pretty blonde, and Vera Steadman, who formerly performed in tanks, provide the embellishments. We should call this the best short comedy of the month. (Page 124, October issue.)

***WAIT TILL IT SEES THE OTHERS***

DON'T BLAME THE STORK" with HARRY GRIBBON

EDUCATIONAL FILMS CORPORATION OF AMERICA 729 Seventh Ave. New York

BOBBY VERNON in "SEVEN BALD PATES"

# PLAIN WORDS

*THE Attorney-General, the Department of Justice and the Federal Trade Commission are among the important Government agencies that never sleep — they are always on the job.*

*It is through these agencies of the American Government that free people are permitted and guaranteed to live in a free country, to conduct their business in a free and independent manner, and never to live in fear of tyrannical domination and oppression under the heel of unscrupulous would-be monopolists.*

*WILLIAM FOX.*

---

*"July 23, 1920.*

*"National Association of the Motion Picture Industry,*

*"Attention Chairman of Distributors' Division,*

*"1520 Broadway, New York City.*

*"Gentlemen:*

*"Herewith I tender the policy of Fox Film Corporation with reference to group booking with all booking agencies in America, as requested in your letter of July 20th.*

*"Booking agencies formed and operated for the purpose of making group bookings on behalf of exhibitors are bound in a short time to develop into a monopoly of a most destructive character. Exhibitors are invited into the plan on the pretext of lower rentals and of booking protection for their theatres. But that is only the ingenious, sugar-coated, sweet and innocent invitation to join the booking agency at the beginning.*

*"Facts and conditions of the past prove that very shortly after the exhibitor places himself and his theatre in the hands of a booking agency he loses control of the management of his house, and by cut-throat, black-jack and monopolistic methods the exhibitor very soon is compelled to give up fifty percent or more of his theatre or be driven out of the motion picture exhibition line.*

*"Exhibitors will remember in 1908 and succeeding years my tremendous effort and the long, up-hill legal battle against the General Film Company and the Motion Picture*

(Continued from opposite page)

*Patents Company to keep the business open and free to competition.*

*"The then growing success and popularity of the motion picture was the result of the splendid competitive opportunities afforded to any person or set of persons in the production of pictures that would entertain and educate. In the regular course of events this condition permitted the exhibitor to make a handsome profit and to build up a substantial business. The exhibitor was his own boss.*

*"Twelve years ago a combination of men attempted to strangle the industry and to create an all-powerful monopoly. Fortunately for the public and the exhibitor, and I feel free to state largely due to my effort, this attempt resulted in disaster. The group of men who by every means endeavored to take possession of the motion picture industry in every branch, were brought before the United States Courts and their monopoly was ordered dissolved and the screen was free again. Then once more the exhibitor became boss of his theatre.*

*"Today the exhibitor is confronted with a more daring and dastardly attempt to dominate his business. The formation of booking companies to deal with distributors in group bookings spells the stagnation of the industry should it meet with favor by exhibitors. A group of booking offices in the principal sections of America would soon control the motion picture industry in every branch. The exhibitor would be the biggest loser.*

*"The American public will not support a monopoly in the art of the motion picture. No longer would the exhibitor be the boss of his theatre. The booking agency trust would boss and command the picture theatres after kicking the exhibitors into business oblivion.*

*"Every branch of the business lends itself to absolute domination if the nation-wide booking agency trust is an established fact. No longer would progress be the guiding star of the industry. In its place would come greed, the tyrannical domination by a small group of men, and the elimination of the exhibitor of today.*

*"Fox Film Corporation places itself on record as absolutely opposed to group bookings with all booking agencies. It will deal exclusively with the exhibitor direct.*

*"No person or persons or company is authorized to use the name of Fox Film Corporation or the undersigned in the promotion of booking agency schemes. It was reported from two sections of the United States that booking agency promoters had promised Fox pictures, which is an indication of the misleading, unauthorized and greedy tactics that are being used.*

*"The Fox Film Corporation and the undersigned stand on record for free and competitive dealing in the motion picture industry. We are opposed to monopoly in any form.*

*"We hope the above has made our position clear.*

*"Very truly yours,*

*"FOX FILM CORPORATION,*

*"(Signed) WM. FOX,*

*"President."*

WILLIAM FOX *Presents*

# GEORGE WALSH

*in the spectacular success*

# FROM NOW ON

by
Frank L. Packard

*How a real man won against the greatest odds*

Fox Entertainments

WILLIAM FOX presents

# SHIRLEY MASON

IN

# Merely Mary Ann

THE BIG STAGE SUCCESS BY ISRAEL ZANGWILL

DIRECTION AND SCENARIO BY EDWARD J. LE SAINT

AT YOUR THEATRE

*The STAR'S NAME will draw!*
*The AUTHOR'S NAME will draw!*
*The STORY will draw!*

— A SPLENDID EXAMPLE OF
FOX SHOWMANSHIP

# MAKING

Never before in the history of
attraction been presented in two
time. It remained for the William
drama

# WHILE NEW

to break all entertainment records
Lyric Theatre and Astor Theatre,
course being forced by enormous
one theatre to see the greatest
Exhibitors are warned to book
benefit from the great demand
of New York life.

*Fox Entertainments*

# HISTORY

the American stage has one
Broadway playhouses at the same
Fox great epoch-making cinemelo-
success

# YORK SLEEPS

with its simultaneous runs at the
New York — this unprecedented
crowds unable to get into any
screen sensation of all time!
early in order to reap full
to see this wonderful picture

*Directed by Charles J. Brabin*

*Fox Film Corporation*

William Fox Presents

# Lt. Ormer LOCKLEAR

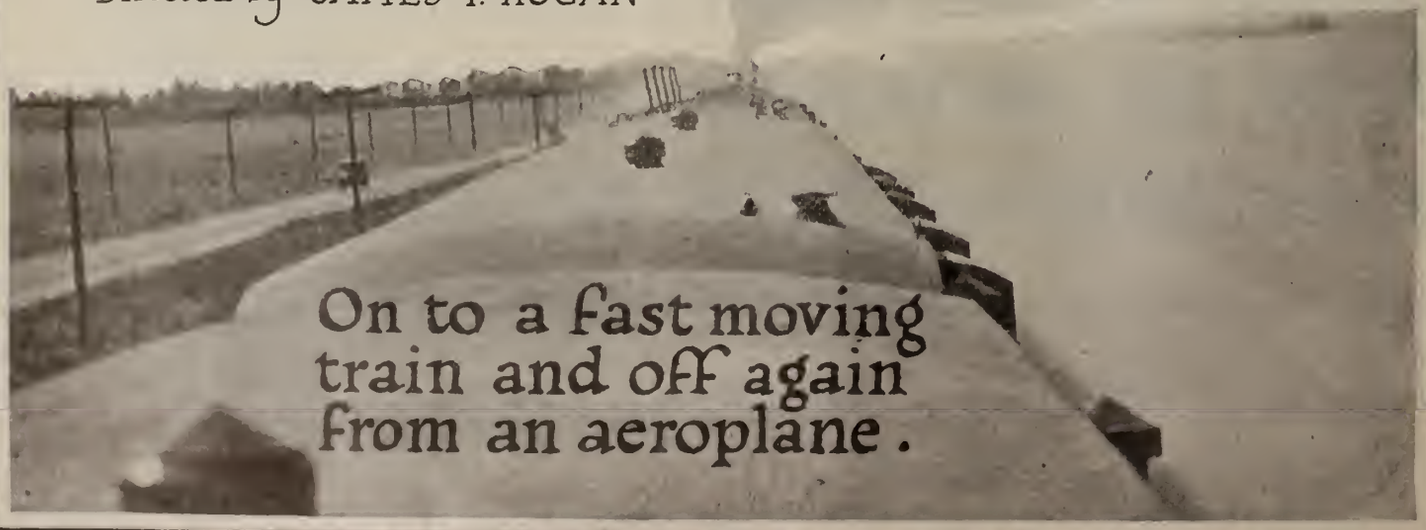
in

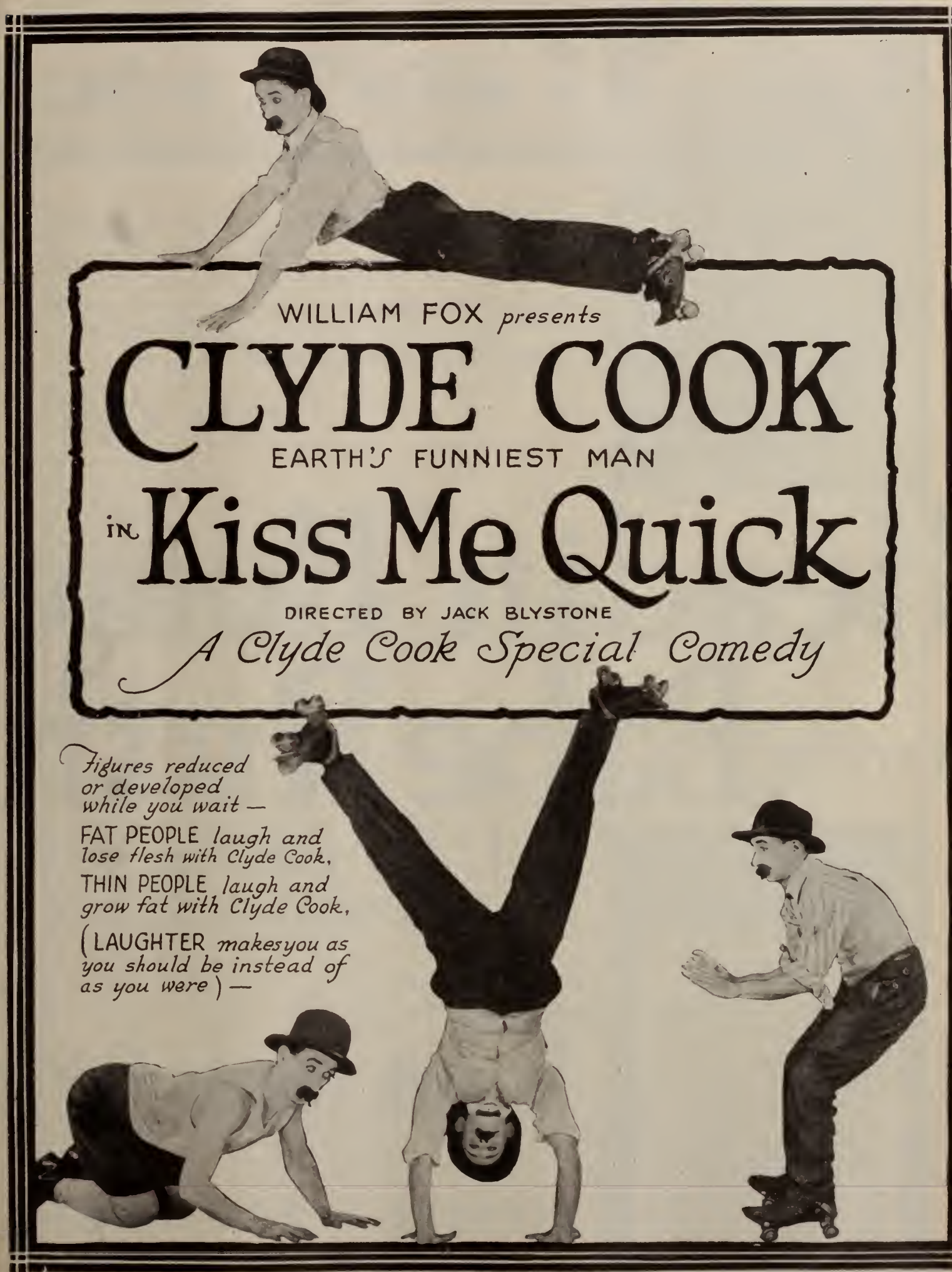
*Seemingly impossible feats performed in a story that keeps you continually on the tiptoe of anticipation.*

# The Skywayman

A drama of life and thrills above the clouds.

Story by JULES G. FURTHMAN
Directed by JAMES P. HOGAN




WILLIAM FOX presents
CLYDE COOK
EARTH'S FUNNIEST MAN
in Kiss Me Quick
DIRECTED BY JACK BLYSTONE
A Clyde Cook Special Comedy
Figures reduced or developed while you wait —
FAT PEOPLE laugh and lose flesh with Clyde Cook,
THIN PEOPLE laugh and grow fat with Clyde Cook,
(LAUGHTER makes you as you should be instead of as you were) —

# I warn you!

That *no picture* except "HEADIN' HOME" is *my picture* and none save KESSEL & BAUMANN have the distribution of it.

Babe Ruth

# Headin' Home

## starring Babe Ruth

HARRY CROSS *in the New York Times says this about the greatest attraction of the day.*

Ruth has become such a hero that he blocks the traffic going to and from the club house. Men and boys fought with one another yesterday after the game to reach his side and grasp the mighty hands which clutch the home run bat. Girls and women make him pose for snapshots and proud fathers edge their lads up to him to lay his mammoth paws on their curly heads. At the gates hawkers sell pictures of the Bazoo of Bang and others are selling the latest popular song, "Oh You Babe." Palmists hound Babe to let them read the lines of those million dollar mitts and autograph hunters armed with .45-calibre fountain pens dog his footsteps to get his signature.

Babe doesn't care take the main streets homeward. He has to sneak through the byways in closed taxicabs to get back to his hotel. His telephone has been tinkled right off the wall and the Post Office Department is getting rich on the stream of mail which flows into Babe's hotel. And the strange part of it is that, through it all, Babe is always ready and willing to stop and thank his army of admirers for their chatter of congratulation. He still wears the same-sized hat that he did when he didn't have a darned home run to his name.

will be ready for you SEPTEMBER 20th

# Get ready for it

KESSEL & BAUMANN
Longacre Building New York

WITHOUT POSSIBLE EXCEPTION

# BABE RUTH

IN

# "HEADIN' HOME"

Has proved to be the most talked about feature produced since the birth of the Motion Picture Industry.

After seeing but half of the picture, Herbert H. Yudkin organized a special corporation to exploit the picture in New York and Northern New Jersey and

## B. Y. S. FILMS, INC.

paid more money for the rights than has ever been paid for any production anywhere anytime.

## AND THEY WERE RIGHT

"HEADIN' HOME"

THE SIX (6) ACT DRAMA

The Drama with a thrill and a throb, a tear and a laugh will open at

## MADISON SQUARE GARDEN

America's greatest exhibition centre on

## SUNDAY, SEPTEMBER 19th

for an indefinite run at dollar prices.

Under Management of "TEX" RICKARD, the World's Greatest Judge of Winners

WRITE, PHONE or WIRE

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Room 909

130 WEST 46TH STREET, NEW YORK CITY

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PRODUCED BY YANKEE PHOTO CORPORATION RELEASED SEPTEMBER 20TH

KESSEL & BAUMANN

Longacre Building, New York

"The Greatest Emotional Production Of The Last Ten Years"

When you show "Madame X," feature that line in your advertising and exploitation. It is the truth.

At first-run showings of "Madame X" in San Francisco, Milwaukee and Washington, D. C., audiences made no attempt to hide their emotions, and greeted the final wonderful climax with the perfect tribute—absolute silence, then wild applause.

And when a picture gets that kind of a reception, you can be sure that the records in the box-office reflect it in dollars and cents.

SAMUEL GOLDWYN PRESENTS

# PAULINE FREDERICK IN MADAME X

ADAPTED FROM THE FRENCH OF ALEXANDRE BISSON

BY ARRANGEMENT WITH HENRY W. SAVAGE

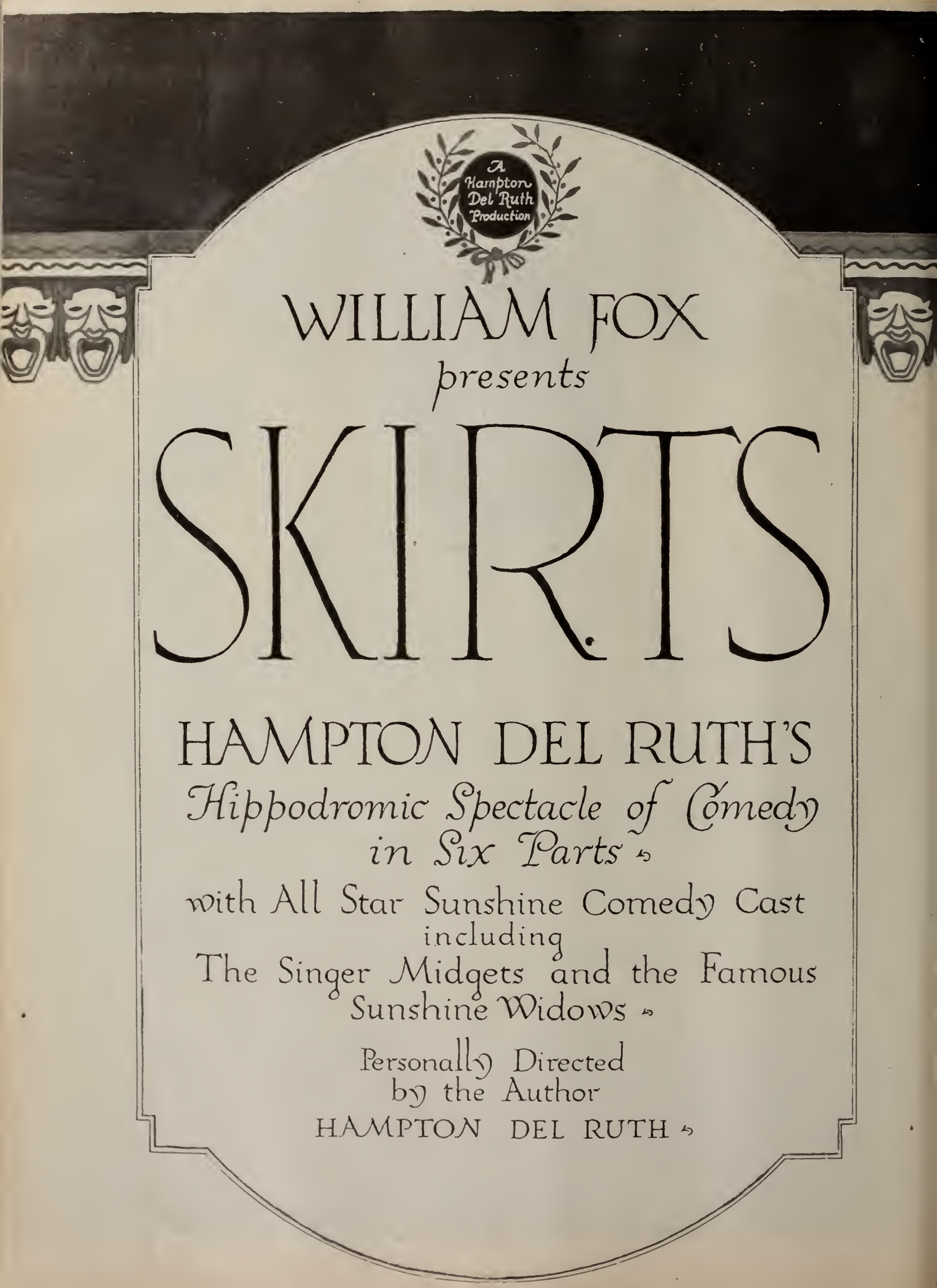
DIRECTED BY FRANK LLOYD

# A MAN IS KNOWN BY HIS WORK

All exhibitors and their patrons have known for years the name of HAMPTON DEL RUTH in connection with the production of successful comedy films.

All exhibitors and their patrons will accept this producer's name as a positive guarantee of individuality and merit.

A HAMPTON DEL RUTH PRODUCTION


A Hampton Del Ruth Production
WILLIAM FOX
presents
SKIRTS
HAMPTON DEL RUTH'S
Hippodromic Spectacle of Comedy in Six Parts
with All Star Sunshine Comedy Cast
including
The Singer Midgets and the Famous Sunshine Widows
Personally Directed by the Author
HAMPTON DEL RUTH

# *It's a Different Picture And It's a Regular Show!*

Sol Lesser presents

# Annette Kellerman

in

# "What Women Love"

It's entirely different from any Kellerman picture you ever saw. There are wonderful stunts on land and sea, under the sea and in the air, with actual under-sea photography. But there's a story with a punch and plenty of thrills and laughs. It will grip them!

A mile-a-minute comedy-drama with 210 smiles, 76 big laughs, 29 thrills, 16 scares and 4 sensations.

Story by Bernard McConville. Directed by Nate Watt
Supervised by H. P. Caulfield

A FIRST NATIONAL ATTRACTION

Rothacker Prints

## Circus It and Jazz It. It'll Pay You!

## *There'll be a Franchise <u>everywhere</u>*

# Big Hit at New York Strand

## Charles Ray

Sets Broadway crowds shaking with laughter and more than fulfils the prediction that his first independently produced picture for First National would surpass by far all his former successes.

Presented by
Arthur S. Kane

in George M. Cohan's
Great Stage Play

## "45 Minutes from Broadway"

Adapted by Isabel Johnston
and Bernard McConville
Directed by Joseph de Grasse
Photographed by Chester Lyons

### *Experts All Praise It!*

**Will Draw Crowds!**

"A fine box-office attraction! This picture is probably going to draw the crowds in good numbers. The fact that Charles Ray appears in a version of George M. Cohan's popular play should increase the box-office value of the star's name if such a thing is possible."—*Wids.*

**Will Go Over Big!**

"Fulfilling all the promises of previous effectiveness as an unqualified certainty in popularity, Charles Ray presents herewith in his initial First National feature, a performance certain to go over big.

"Additionally, there is the strong combination here, a favorite star and the screen presentation of a stage play which made a tremendous success the country over when George M. Cohan produced it."—*Exhibitors Herald.*

**Best of His Successes!**

"Charles Ray's acting as the Kid is among the best of his screen impersonations. The love interest is fragrant and unhackneyed and is delightfully played by the star and his leading support. The part of the Kid might have been written for him, so completely does he make it his own."—*Moving Picture World.*

**The Public Likes It!**

"George M. Cohan's famous old stage comedy enters upon a new lease of life in its admirably screened film version. The picture provides plenty of swift action, funny situations, witty sub-titles and jazzes along to a true Cohanesque 'happy climax' in merry style.

"Apart from its mirthful moments, the film conveys a good deal of human interest. Its romantic side is well developed and the love story of the resourceful Kid and his sweetheart pleases everybody.

"Charles Ray is a worthy successor to Cohan and Victor Moore in the energetic role of Kid Burns, which he plays with a subtle sense of its humorous and dramatic demands.

"Put this over as a wonderfully fine picturization of the famous comedy by George M. Cohan. Advertise it as a special six-part feature and mention in all advertising that it was heartily received when it played the Strand Theatre, New York, recently."—*Exhibitors' Trade Review.*

**Will Get Over!**

"There are scenes that are positively uproarious. The audience at the Strand, New York, apparently enjoyed the picture. Ray can make any spectator respond. '45 Minutes from Broadway' will get over."—*Motion Picture News.*

FIRST NATIONAL EXHIBITORS CIRCUIT

A First National Attraction

Foreign Representative: David P. Howells, Inc., 729 Seventh Ave., New York City

Rothacker Print

**There'll be a Franchise everywhere**

Joseph M. Schenck

presents

# Constance Talmadge

in

# "Good References"

You can't go wrong in booking a Constance Talmadge picture. She is one actress who never makes a slip. In this picture she brings to play all her charm, vivacity, speed and pep that has made her so popular with the public. And she has a whimsical, humorous story—of a beautiful young girl battling the world alone and winning her way to love and fortune. It's full of laughs, romance, love and intrigue.

Story by E. J. Rath
Picturized by Dorothy Farnum
Directed by R. William Neill

ASSOCIATED FIRST NATIONAL PICTURES INC.

Photographer
Oliver Marsh

Tech. Director
W. M. Reineck

A First National Attraction

Foreign Representative,
David P. Howells, Inc.
729 Seventh Avenue, New York City

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MARTIN J. QUIGLEY — The Independent Film Trade Paper — PUBLISHER & EDITOR

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*Subscription Prices United States, Cuba, Hawaii, Porto Rico and Philippine Islands, $2.00 a Year, Fifteen Cents a Copy Canada, $3.50 a Year Foreign, $4.00 a Year.*

# "A Sure Fire Thriller"

—*New York Evening Telegram.*

*Speaking of*

# Norma Talmadge

**presented by Joseph M. Schenck in**

# "The Branded Woman"

***Read what the critics say:***

**DRAMATIC HEROINE**

"At the Strand this week, Miss Norma Talmadge is a very dramatic heroine in 'The Branded Woman,' one of those sure fire emotional thrillers on the screen."—*New York Evening Telegram.*

**ACTING IS EXCELLENT**

"If you enjoy good acting, then assuredly you will enjoy 'The Branded Woman.' Norma Talmadge is such an artist, she does things completely. Her work as the very young girl at the boarding school is particularly effective."—*New York Tribune.*

**GREAT SCREEN MAGNETISM**

"Norma Talmadge possesses wonderful screen magnetism and humor."—*New York Globe.*

**SURE TO LIKE IT**

"If you like the Norma Talmadge pictures you are sure to like this one, and if you are a Talmadge fan you'll be completely satisfied."—*New York News.*

**MAKES STORY VIVID**

"True dramatic material forms the basis of 'The Branded Woman,' which is presented this week at the Strand Theatre. The story's chief merit is that it is theatrical. The story is made vivid by the acting of Norma Talmadge, who has so much emotional force. The picture is also helped by Percy Marmont, who can make a motion picture hero act like a gentleman. The presentation of the picture is technically excellent and there is an excellent cast."—*New York Telegraph.*

**IS ALWAYS POPULAR**

"Norma Talmadge proved the usual popular attraction at the Strand Theatre, where she appears in the star role of a stirring drama of the underworld and the upper crust, 'The Branded Woman.' There is plenty of human interest."—*New York American.*

**WORK IS GOOD**

"The work of Norma Talmadge in 'The Branded Woman' is good."—*New York Times.*

**From Oliver D. Bailey's Play "Branded"**
**Adapted by Anita Loos and Albert Parker**
**Directed by Albert Parker**
**Photographed by J. Roy Hump—Tech. Director, Willard M. Reineck**

A FIRST NATIONAL ATTRACTION

**Foreign Representative, David P. Howells, Inc.**
**729 Seventh Avenue, New York City**

Rothacker Prints

**There'll be a Franchise everywhere**

Presents his personally supervised production

# Lionel Barrymore

in...

## "The Master Mind"

From Daniel Carter's
Powerful Stage Success

Directed by

## Kenneth Webb

WE take pride in announcing to exhibitors what we consider one of the finest and most finished productions of the screen. A picture produced by Whitman Bennett, a broadminded man with sound experience—presenting a star of the highest calibre, Lionel Barrymore—directed by a man of unexcelled artistic and dramatic standards, Kenneth Webb—a combination that means real merit and box office worth.

A First National Attraction

Foreign Representatives, David P. Howells, Inc.
729 Seventh Ave., New York City

Rothacker Prints

# To End Contract-Jumping

## Association of New York Exhibitors Launch Movement to Compel Fulfillment Of Contracts for General Good of Industry

By MARTIN J. QUIGLEY

In the evolution of this industry a point has been reached where a decisive stamp of disapproval must be placed upon that type of individual who regards a contract as simply a matter of temporary convenience to be disregarded at any moment that it appears to be irksome.

There is no element in this industry that has not been grossly injured at one time or another through the widespread disregard of the responsibilities of contractual relationships that still exists. Here is a condition without parallel in the modern world of business in any industry worthy of the name.

A thoroughly constructive work in this connection has been undertaken by the Theatre Owners Chamber of Commerce of Greater New York. This organization of New York exhibitors has decided upon a course which strikes at the very root of this evil: They have decided to shut their theatres to contract jumpers.

Probably the most sinister aspect of this contract-breaking evil is to be found in the case of star players. Even in the record of the past few years there are to be found innumerable examples of instances in which stars, despite the existence of valid contracts, have shut their eyes to their moral and financial responsibilities and have simply told their employing producers that contract or no contract they intend accepting offers of more lucrative engagements elsewhere.

* * *

This is an evil which the producer is practically powerless to curb. But the exhibitor who is made a victim of the contract-breaking evil together with the legitimate producer can exert a great influence in wiping out the menace and it is a decidedly hopeful and fortunate thing that he has determined to take a hand in the matter.

It is rarely the case when any legitimate producer is not willing to pay a star in his employ a salary proportionate to the valid drawing power of that star. The keen competition that exists for stars makes any other course a foolhardy one. But it frequently occurs that despite this a scheming promoter, risking only other people's money, steps in and submits ridiculous offers to stars. As the whole industry knows, this often results in broken contracts. The producer who has spent thought, energy and money upon the work of registering the star's ability with the trade and the public suddenly finds himself bereft of an asset which he has been laboriously building up.

At this point the blow that has been administered to the producer is passed on to the exhibitor. Without waiting for any further natural development on the part of the star the new producer who is burdened down with the weight of the exorbitant offer made to wrest the star away from the original employer, sets out to collect from the exhibitor.

Frequently the exhibitor, blinded by the glare of promises that have been thrown about the star in the new association, accedes to great rental increases. But the public, knowing nothing and caring nothing about the over-night transaction, merely contributes its customary patronage, provided the new pictures equal the old in entertainment value—which is not always the case.

* * *

In this matter the exhibitor is in a position to render the legitimate producer an important service and one which doubtless will be thoroughly appreciated. The responsibilities of contracts—of every description—must be maintained if the work of stabilizing this industry is to make any headway. Any individual or group that seeks to effect violations of contracts represents a vicious and undermining influence in the industry that should be vigorously and unceasingly opposed.

It is to be hoped that the determination of the New York exhibitors to curb this menace will be taken up by exhibitors everywhere throughout the country. The entire proposition should be given the widest publicity in order that stars and managers shall be thoroughly impressed with the fact that the exhibitor who is in a position to retaliate will visit his wrath in a substantial and effective manner upon the contract-jumper and his fellow conspirators.

# Heraldgrams

W. A. Kaiser has been made special sales representative of National Picture Theatres, Inc., by Lewis J. Selznick, president. He will have the Middle West territory and will work with Arthur Hyman, Select's division manager.

* * *

Jerome Beatty, director of publicity and advertising for Famous Players, is touring the West. He left New York on September 11 for Los Angeles. A. C. Dillenbeck of the Hanff-Metzger Advertising agency will accompany him.

* * *

Herbert E. and Don Hancock have resigned from the Fox News staff and will join Associated Screen News September 20. Roy K. Fuller and Howard P. Kingsmore have been appointed to the Fox News editorial staff.

* * *

Mae Murray raised $1,500 for the Sailor's fund by auctioning off her autographed photographs during her voyage to Europe.

* * *

Paul Brunet, vice-president and general manager of Pathe, returned to America from Europe last week. Hobart Henley and wife returned on the same boat.

* * *

Victor Kremer made a business trip to Chicago on September 8.

* * *

W. H. Darrow has been made president of the newly organized Coscardar Productions, New York. Jack Costello is vice-president and Kenneth Carson, treasurer. The concern will make comedies, serials and features.

* * *

Dorothy V. Cleveland, an Atlanta, Ga., girl, has been added to the publicity staff of W. W. Hodkinson Corporation. Miss Cleveland comes to Hodkinson from the *Cosmopolitan* magazine.

* * *

Rose Shulsinger has been appointed publicity director and advertising manager of International, succeeding Theodore Deitrich. Miss Shulsinger will continue to handle Marion Davies' personal publicity.

* * *

Chet Withey, who directed a number of Norma Talmadge's Select pictures, has signed with Joseph M. Schenck to direct two or more Constance Talmadge features.

* * *

Anna Eugene Aiken, who publishes a regional film paper in Atlanta, Ga., will write a series of articles for the Hearst Sunday papers, embodying reviews of the late pictures.

* * *

Harry M. Berman, director of exchanges for Universal, spent Tuesday, September 7, in Chicago.

* * *

Felix F. Feist, vice-president and general manager of Goldwyn, passed through Chicago en route to Minneapolis, September 9.

* * *

Joseph P. Reddy, of the Pathe publicity staff, was married September 7 at Richmond, Va., to Miss Ruby Etheland Jones. The happy couple will be at home after October 1 at 2 Marble Hill, New York City.

* * *

Sam Berman, a representative of the M. P. T. O. A., passed through Chicago Sunday, September 12, en route to the exhibitors' convention at Minneapolis. Sam expects to put in a busy Fall attending conventions of the Illinois exhibitors, Nebraska, Kansas, Ohio and West Virginia.

* * *

J. D. Williams, general manager of First National, and Eugene Roth of California theatre fame, were visitors at the Rothacker Studio, Chicago, last Wednesday, September 9. They were inspecting some new First National prints.

* * *

Charles Chaplin is at the Ritz-Carlton, New York, having arrived September 9.

* * *

Sydney Cohen will move the executive offices of the M. P. T. O. A. from 331 Madison avenue to the 12th floor of the Fitzgerald building, New York, October 1. The New York state league officers will remain in the Times building.

* * *

Albert A. Kidder, Jr., assistant general manager of Charles Ray Productions, Inc., has returned to Los Angeles after spending two weeks in New York.

* * *

Douglas D. Rothacker is in New York for a three weeks' business visit to the Eastern branch.

* * *

Madlaine Traverse, who recently left the Fox Film Company fold to form her own company, is resting at Atlantic City, before beginning production on her first independent feature.

## Re-Takes of the News

*By J. R. M.*

"Sholem Lock 'em."

Yes, yes. Best wishes for a happy New Year.

*

Anyway there isn't any shortage of "Babe" Ruth films.

*

Those slow-motion pictures of Ruth don't look natural. There's nothing slow about that boy.

*

Up to the hour of going to press Miske hasn't announced that he is going into pictures.

*

By the way, how much daylight didja save this Summer? It's a good time to check up.

*

**Breaking Precedent—**

Robertson-Cole alleges, declares and swears that the bathing girls in "So Long Letty" actually swim in the picture. Hurrah!

*

**That's a Hot One—**

Winter is surely coming on—Realart is making a picture called "The Furnace."

*

**"Ossifer, He's in Again"—**

And Goldwyn has a good fellow up on "Stop Thief" for Tom Moore. It's "Officer 666."

*

**Batter Up—**

Babe Ruth ought to make good in comedies. A good batter is needed for the pies.

*

**Let 'em Vote a Lot—**

The girls will know how to make X's on their ballots after all these years of practice on love letters.

*

**A Few Sour Notes—**

In a piece of press matter headed "Everything But the Truth" we learn that a couple of comedians out on the West coast keep everyone around the studio in good humor by having a couple of "song pluggers" render popular numbers. Now you know what's the matter with some of the comedies.

*

**Not Much, Joe—**

An inspired P. A. concludes one of his recent outbursts with "Isn't this a better way to play publicity than drowning a hag in Central Park or registering a Turkish Bologna at the St. Vitus dance hotel?"

THE surest way to convince the public of anything is through propaganda. Admittedly the most potent form of propaganda is poster propaganda. As the RITCHEY poster is the greatest poster possible to execute it follows that the most valuable adjunct to photo-play exploitation is the RITCHEY poster!

RITCHEY LITHOGRAPHING CORPORATION
406 West 31st Street, New York Phone: Chelsea 8388

# Musicians Strike In Chicago Ends

## 40 Per Cent Agreement Has Been Ratified by the Federation Head

The musicians in Chicago will return to the motion picture theatres shortly, the protracted strike having been settled at a meeting between representatives of the Allied Amusement Association and Joseph Winkler, president of the musicians federation, on Sunday, September 12.

### Receive an Increase

Under the terms of the agreement the musicians will receive 40 per cent wage increase. The demand of the federation for a five hour day was dropped.

The meeting was held in the offices of Lubliner & Trinz, owners of a string of theatres, and was attended by representatives of Balaban & Katz, Ascher Brothers and other large houses.

### Prices Had Been Cut

Musicians working in the loop were granted a 50 per cent increase when the strike was called. President Winkler declared that should managers of these houses endeavor to reduce the wages to meet the new scale the case would be fought out with only the exhibitors in the downtown district.

Several of the theatres in Chicago already had cut their admission prices in correspondence with the decrease in cost of operation due to the absence of orchestras.

# *Paul Brunet Elected Chief Executive of Pathe Exchange, Inc.*

*(Special to Exhibitors Herald)*

**NEW YORK, Sept. 14.—Paul Brunet, for the last two years vice-president and general manager of Pathe Exchange, Inc., at a meeting of the board of directors on Monday was elected to the presidency on the retirement of Charles Pathe, founder of the organization.**

**The new president is considered by many as one of the world authorities on motion pictures, having made an intensive study of the subject from the commercial, financial and artistic angles. His long training as a financier meets the big problems of the company now that it is about to take on new and widened responsibilities and affiliations.**

**Mr. Brunet recently returned from Europe. It is not unlikely that his visit to England may be productive of notable developments in other directions, it is said.**

# *Rumor Percy Waters Slated for Presidency Of the N. A. M. P. I.*

*(Special to Exhibitors Herald)*

NEW YORK, Sept. 14.—Rumors persist in film circles here that Percy L. Waters, president of Triangle, is slated for the presidency of the National Association of the Motion Picture Industry. The adjourned meeting of the board of directors is scheduled for tomorrow.

President William A. Brady has declined to accept the office for another year and other film executives whose names have been mentioned as probable candidates have shown no inclination to serve.

# Exhibitors' Grievances Aired At Minneapolis Convention

## 200 Theatre Men From Six States Demand Remedy for Existing Conditions—Samuel Berman Attends Three-Day Meeting

*(Special from Staff Representative)*

**MINNEAPOLIS, MINN., Sept. 14.—With 200 exhibitors from six states in attendance, the United Theatrical Protective League opened yesterday what promises to be the most important session in the history of the organized Northwest exhibitor.**

**On the floor yesterday a score of conditions, against which exhibitors are determined to wage a finish fight, were discussed. Data were introduced. Charges were made. Demand for remedy was expressed, and, at the conclusion of the session, all were referred to the committee on resolutions for report today.**

### Will Sidetrack All Petty Complaints

Profiting by mistakes of past conventions, the exhibitors adopted a resolution giving the report of the resolutions committee the preference over all other business at today's session, and before nightfall, it is expected that the U. T. P. L. will have expressed itself definitely on every question up for discussion, and upon the decision of the majority, the entire membership will be pledged.

Grievances against exchangemen and against distributing companies consumed the greater part of the opening session. To speed up the work, all was referred to committee.

The death knoll of camouflaged advertising in "educational" and "news" services was sounded early in the day, when a resolution was unanimously adopted binding the exhibitors of the Northwest to reject all reels of this nature, unless they were paid for at "the regular advertising rates."

An effort was made to include in the resolution all feature productions which contain advertising matter, but the wording of the original resolution was not changed.

### Berman to Address Meeting

Samuel I. Berman, representative of the Motion Picture Theatre Owners of America, announced at the opening session that he would discuss the uniform contract question at length at today's session. He stated that the national association already has obtained the promise of three large distributing companies to adopt the uniform contract and that he expects it to be universal before January 1.

"Then you will be able to sign contracts with your eyes shut, because they will all be fair and all will read alike," he declared. "And at the same time, the salesman who sells you the film will not have to go to New York for an O.K., and he will be unable to add anything to the contract, as he will be compelled to leave a copy with you."

Among the matters brought up at the opening session and referred to the committee on resolutions for action were percentage booking, advance rentals, censorship, music tax, reissuing of old films under new titles, the Cleveland convention, the producer-exhibitor question, and the failure to make prompt return of excess payments for advertising matter not delivered.

### Elect Officers Wednesday

On account of the tremendous amount of business before the meeting, it was certain early this afternoon that three days would be necessary to complete the convention. The election of officers has been set for Wednesday afternoon.

Reports of officers, showing that the association has assets totaling nearly $4,000 after all bills are paid, brought a round of applause and a resolution of appreciation from the convention.

Between 300 and 500 exhibitors from Minnesota, Iowa, Wisconsin, North and South Dakota and Upper Michigan were expected to register before the three-day session closes Wednesday night.

### Attracts Many Visitors

The convention attracted prominent men in every branch of the industry. Practically every distributing company has at least one "home office" representative here. Samuel I. Berman and Joseph Hopp, president of the Illinois Exhibitors Alliance, were among the early arrivals on Monday.

First National Exhibitors Circuit took advantage of the opportunity by holding a meeting Monday noon at the Radison hotel. Practically all of the exchanges have arranged special showings of their new pictures.

Wednesday night the motion picture men will be hosts at a Grand Ball in the West hotel.

Among the first to register at the convention were:

**MINNESOTA**

Wm. A. Steffes, Northern, Minneapolis; Dan Eselin, Ione, Minneapolis; Stanley L. Null, Happy Hour, Jasper; S. G. Latto, Lyric, Cozy, Fergus Falls; F. H. Ferrin, Liberty, Mantorville; Louis I. Fox, Old Mill, Minneapolis; F. D. Hall, Wonderland, Madelia; S. J. Bennett, Tempest, Duluth; A. A. Kaplan, New Arion, Minneapolis; Geo. Carisch, Nokomis, Minneapolis; H. B. Smoot, Lowell, Little Falls.

Mrs. Ella Johnson, O. K., Kirkhaven; John F. Koeller, Gopher, Minneapolis; H. P. Greene, New Lake, Minneapolis; R. J. Bromo, Elite, Minneapolis; John J. Campbell, Wonderland, Minneapolis; R. G. Risch, Scenic, Appleton; Eugene Lund, Ha Ha, Minneapolis; Oliver Wholey, Elko, Bemidji, P. W. F. Levey, Lyric, Sauk Rapids; B. E. Anderson, Opera House, Elbow Lake; S. C. Olson, Photoplay, New York Mills; Wm. Watson, Happy Hour, Excelsior; Chas. Kelter, Camden Fairview, Minneapolis.

Ernest Cowler, Orpheum, Pelican Rapids; A. E. Park, New Franklin, Minneapolis; D. F. Keenan, The Oak, Minneapolis; Fred Larkin, Green, Anoka; A. E. Engler, Tryst, St. Paul; G. G. Bandy, Rex, Hutchinson; N. P. Glain, Liberty, Fertile; F. G. Bohling, Emerson, Minneapolis; F. J. True, Princess, Minneapolis; E. G. Nelson, Dreamland, Benson; E. R. Crosbey, Empress, St. Charles; G. Herbart, Unique, St. Paul; John Bergstrom, Jr., Nicollet.

W. A. Cameron, Summit, St. Paul; A. L.

*(Continued on Page 49)*

# Kansas Exhibitors Plan to Investigate Franchise Plan

## Entire Membership of 245 and Additional Theatre Men Are Expected to Attend Convention to Be Held on September 27-28

*(Special to Exhibitors Herald)*

KANSAS CITY, KAN., Sept. 14.—Three issues to which executives of the Kansas State Exhibitors Association attach significance—uniform contract, franchise system and Sunday opening—will be taken up for lengthy discussion and perhaps final action at the state convention which will be held on September 27 and 28 at the Chamber of Commerce building.

R. G. Liggettt, president of the organization, in a recent interview declared that steps would be taken at the convention looking toward the establishment in the state of a uniform contract. In addition, he stated, the franchise system would be thoroughly investigated.

### Are Planning on Big Attendance

M. Van Praag, secretary of the state organization and also of the Motion Picture Theatre Owners of America, said that the whole-hearted response to the call for the two-day meeting indicated that the entire membership of 245 exhibitors would be present as well as additional theater men not yet enrolled.

Every 100 per cent independent exhibitor is requested to be present at the convention which, according to officials, "will prove a good investment to those attending."

Both Mr. Van Praag and Fred J. Herrington, national organizer, will represent the M. P. T. O. A. Complete reports of the Cleveland convention and the deliberations between Sydney S. Cohen and Adolph Zukor will be read. Endorsement of the national league is expected to be voted.

Hotel headquarters will be at the Baltimore in Kansas City, Mo. Motor busses will convey the delegates from the hotel to convention headquarters in Kansas City, Kan.

The Kansas organization has had an unprecedented growth. Only a few months ago the membership numbered less than 100 exhibitors. Although this association has been considered one of the strongest in the country no extensive drive for members was made until about the time of the Cleveland convention.

On the first night of the convention the exhibitors will be the guests of the exchange managers of Kansas City at a theatre party and banquet.

"It behooves every independent exhibitor in the state to attend this convention," declared Mr. Van Praag. "Questions of vital importance to every one will be brought up for consideration. Sydney S. Cohen, the national president, has been invited to attend, and if he accepts he will have some interesting things to tell us."

BRITON N. BUSCH
Sells his interests in Republic Distributing Corporation to Lewis J. Selznick

## Busch Sells Republic Interests to Selznick

### Company to Be Merged with Enterprise Just Formed For Such Purposes

Briton N. Busch has sold his interest in Republic Distributing Corporation to Lewis J. Selznick, according to a recent announcement by Mr. Busch.

Republic will be merged with Selznick Enterprises, the corporation recently organized by Mr. Selznick for the purpose of taking over the various interests owned or controlled by him.

The deal gives Mr. Selznick 100 per cent of the stock of the distributing corporation and following the resignation of Mr. Busch from the presidency Mr. Selznick succeeded him.

Henry C. Siegel has been elected treasurer.

## *Rumor Metro Will Star Noted Actress*

*(Special to Exhibitors Herald)*

LOS ANGELES, Sept. 14.—Florence Turner has signed a long term contract with Metro. She recently appeared in "Blackmail," a forthcoming Metro feature, and is now playing one of the big roles in "But Yet a Woman." It is a current rumor in the film colony that Metro will star her when she has finished this picture. She adds a brilliant name to the Metro stock company of which Bert Lytell, Viola Dana, Alice Lake, May Allison, Gareth Hughes and Cleo Madison are members.

## Heads Kansas League

R. G. LIGGITT
With M. Van Praag and other officials of state organizations are making plans for convention Sept. 27-28.

## *"Go and Get It" Will Be Shown to Navy Men*

*(Special to Exhibitors Herald)*

LOS ANGELES, Sept. 14.—Arrangements are being completed for an elaborate presentation of "Go and Get It," produced by Marshall Neilan and distributed by Associated First National Pictures, Inc., before officers and men attached to the Pacific submarine base and naval hedaquarters at San Pedro, Cal.

The entire personnel of the San Pedro submarine base, under the command of Captain Chauncey Shackford, together with officers and men of the air service, will be present on this occasion. A special program of entertainment will also be arranged in which Mr. Neilan, Pat O'Malley, Wesley Barry, George Dromgold, Noah Beery and others interested in the production of this film will take part.

## *Nell Shipman Joins With B. Van Tuyle*

*(Special to Exhibitors Herald)*

LOS ANGELES, Sept. 14.—Nell Shipman has formed her own company and will begin work shortly on a new feature, "The Girl From God's Country." Bert Van Tuyle will be associated with her in the new organization.

## *Managing Two Houses*

*(Special to Exhibitors Herald)*

INDIANAPOLIS, IND., Sept. 14.—C. E. McConaughy, former manager of the Princess theatre at Seymour, Ind., has been made manager of the Broadway and Lenwood theatres of this city.

# Patterson Suggests He and Black Go Before M. P. T. O.

## Atlanta Exhibitor Says He Does Not Feel It Is Necessary to Make Defense of Latest Charges by New England Man

"I am willing to come out from the tall grass. Black, how about you.' —Willard C. Patterson, in statement asking Alfred S. Black to appear with him before the M. P. T. O. A.

**Willard C. Patterson, manager of Sig Samuels Criterion theatre of Atlanta, Ga., in a statement to the "Exhibitors Herald" declared that if Alfred S. Black, president of the Motion Picture Exhibitors of America, will go before a committee from the Motion Picture Theatre Owners of America and "explain his action against the independent exhibitors of New England" he will also appear before that body and prove that First National "had no connection with the Chicago convention nor did they finance it."**

### Previous Charges Are Reiterated

Patterson's proposal comes as a result of Black's most recent issue of letters in which he reiterates his charges made previously concerning the Southern exhibitor, J. D. Williams, general manager of First National, and Sydney S. Cohen, president of the M. P. T. O. A.

Signing of the M. P. T. O. A.-Zukor covenant precipitated the charges that Black has been flinging at these three men. In the agreement reached with the exhibitors' association, Adolph Zukor, president of Famous Players-Lasky Corporation, pledged to exert every effort to have the terms of the covenant lived up to by Black and S. A. Lynch.

### Refuses to Attend

Black some time ago refused to meet representatives of the M. P. T. O. A. Similar attitude was taken toward a meeting scheduled for September 15 at the Astor hotel in New York. Although extended an invitation by Mr. Zukor, Black declared emphatically that he would not attend.

This latter meeting scheduled for Wednesday, September 15, was called for the purpose of airing complaints against the reported methods of Black in certain sections in New England.

In his most recent communication to Patterson, Black declared that "Mr. Sam Atkinson, president of the Chicago Allied Amusement Association, told me at the end of the Cleveland convention that you showed him letters with memorandum attached containing assurances that the First National stood back of the financing of the Chicago meeting."

### Does Not Deny It

In this connection, Mr. Atkinson has not denied or affirmed the statement.

One paragraph of the most recent letter to Mr. Cohen says: "Strange isn't it that First National affairs are always so closely allied with your league and committeemen's activities starting with your Mr. Patterson and continuing through the Cleveland convention up to the present time? It is harder to believe that the First National officials are as clever in fooling you and making a tool of you as you are in camouflaging the exhibitors of the United States?"

The main part of the letter to Mr. Williams concerns the charge that First National "has been very clever in tying up the publicity of the First National affairs to the Chicago meeting and to the Cleveland convention and to Mr. Cohen's recent gathering of Connecticut exhibitors."

### Refused Chairmanship

In his statement to Exhibitors Herald Mr. Patterson declares that he does "not feel called upon to make any defense of the (Black) statement." He says further: "Black knows that I refused to act as chairman of the Chicago convention and that Sam Atkinson was requested to take the chair and he likewise refused. Afterward Frank Rembusch accepted. My action in that connection should prove conclusively that I did not try to dominate the convention.

"Let Black refrain from eating up space in the trade papers and if he desires to make charges against me let him present them to the Motion Picture Theatre Owners of America of which organization I am an officer. I am willing to come out from the tall grass. Black, how about you?"

## *Increase Admission Prices at Mishawaka*

*(Special to Exhibitors Herald)*

MISHAWAKA, IND., Sept. 14.—The Century theatre was opened the first part of this month for the season. Manager George Senger, who has been in charge for eleven years, announces an increase in admission price from 30 cents to 40 cents for adults and 15 cents to 20 cents for children. Vaudeville and pictures comprise the programs. The theatre is open Friday, Saturday and Sunday nights only with Sunday matinee.

The house has been newly decorated. New electrical fixtures and scenery have been installed. A six-piece orchestra has been engaged for the season.

## *Turn Away Hundreds*

*(Special to Exhibitors Herald)*

TOLEDO, O., Sept. 14.—Hundreds of persons were turned away from the Rivoli theatre at the premiere Sunday of Maurice Tourneur's "The County Fair." Although the Rivoli seats only 3,000 persons, S. Barret McCormick, managing director, declared that 10,000 people saw the feature.

# Lazarus Head of Advertisers Club

## C. L. Yearsley Chosen Vice-President and Solomon Is Secretary

*(Special to Exhibitors Herald)*

NEW YORK, Sept. 14.—Paul N. Lazarus, director of advertising and publicity for United Artists Corporation, was elected president of the Associated Motion Picture Advertisers, Inc., at a recent meeting. He formerly was vice-president of the organization.

Other officers elected for the ensuing year were C. L. Yearsley, director of advertising and publicity for First National, vice-president; Julian Solomon, secretary, and Victor Shapiro, treasurer.

PAUL N. LAZARUS
Elected President of the Associated Motion Picture Advertisers, Inc.

Members of the board of directors are Paul Gulick, retiring president, Charles Barrell, P. A. Parsons, Harry Reichenbach and Jerome Beatty. Horace Judge was elected managing editor of the official organ, The Bulletin, and Tom Wiley was re-elected business manager.

## *Pay Last Tribute To Robert Harron*

*(Special to Exhibitors Herald)*

NEW YORK, Sept. 14.—Scores of friends attended the funeral services over the body of Robert Harron at St. Joseph's Roman Catholic church in Waverly Place, September 9.

His mother, who arrived from the coast in response to the first word of his accidentally shooting himself, is prostrated with grief. A younger son was killed in an automobile accident three years ago, and a daughter, Jessie, died during the influenza epidemic last year.

## *Advertisers Dined By Trade Journal*

In announcing the appointment of Arthur James as editor-in-chief, the *Moving Picture World* gave a dinner to the membership of the Associated Motion Picture Advertisers, Inc., at the Hotel Biltmore, New York City, on Thursday evening, September 9. The dinner was attended by about 150 persons, representing practically all the important producing and distributing organizations in the industry. Mr. James assumed charge of the *Moving Picture World* on Monday, September 13.

# Olive Thomas Dies in Paris From Mercurial Poisoning

## Jack Pickford, Husband of Star, to Bring Body to America for Interment—Lewis J. Selznick Pays Tribute to Memory of Actress

Tragedy for the second time within the last two weeks has saddened the ranks of the motion picture industry. Following but a few days after the death of Robert Harron in New York from a wound caused by the accidental discharge of a revolver came a bulletin on Friday, September 10, from Paris, announcing the tragic death there of Olive Thomas from mercurial poisoning.

Miss Thomas and her husband, Jack Pickford, had been absent from America only a few weeks, having sailed for Europe on their "second honeymoon."

### Police Find Death Is Accidental

After the customary investigation of death other than from natural causes the cables carried the news that Police Commissioner Catrou of Paris returned a finding of accidental death due to mistaking the mercurial tablets for a sleeping potion.

Miss Thomas came to motion pictures from the Ziegfeld "Follies" as a star for Lewis J. Selznick, under whose banner she has since appeared. Her last production, "Somebody's Sweetheart," has not been published.

### Selznick Issues Statement

Immediately following the death of Miss Thomas, Lewis J. Selznick, head of Selznick Enterprises, issued the following statement:

"Olive Thomas was one of the happiest persons I have ever met, and to know her was to love her.

"She enjoyed her success, but always was unaffected, never touched by the least suggestion of vanity. She was big hearted and money meant nothing to her except as a means for doing good.

"Only a short time ago she adopted a little orphan nephew and was looking forward to devoting a great deal of time to his up-bringing.

"Any of her hundreds of personal friends in New York will tell the same story—Olive Thomas was persistent optimist, always determined that every one around her should be the same.

"Never in my life have I met any one with a higher sense of honor and a finer character."

### Started As Salesgirl

Miss Thomas, whose maiden name was Olive Elain Duffy, was born at Charleroi, Pa. Before becoming a member of the "Follies" the star was a salesgirl in a Pittsburgh department store. It was in 1913, when Florenz Ziegfield was preparing to stage his first "Follies" show, that Miss Thomas appeared at his office in New York with a letter of introduction from a noted artist. She was signed to play Miss New York in his first edition of the extravaganza.

## Dim Lights in Huge Sign With Death of Olive Thomas, Star

NEW YORK, Sept. 14.—With the report from Paris of the death of Olive Thomas, the huge sign at Broadway and Seventh avenue, New York City, reading, "Selznick Pictures—Olive Thomas," attracted a large crowd, blocking the sidewalk traffic.

The crowd peered up steadfastly at the sign, seemingly with a strange fascination. The thought ran through their minds of this beautiful young star, a familiar figure and name on Broadway, at that moment lying dead in a hospital across the sea.

As the theatre hour approached, the crowd became larger. The officers at the intersection, appreciating the occasion, made no effort to clear the traffic. The crowd taxed the capacity of the sidewalks adjacent to the intersection as the theatre hour approached and the incandescents in the myriad of signs along Broadway became luminous.

At this moment an uncanny stillness came over the crowd with fixed eyes upon the Selznick sign. Presently the letters S-E-L-Z-N-I-C-K P-I-C-T-U-R-E-S lighted up in a brilliant flash. And then even the bustle of the traffic seemed to be stilled for a moment as the crowd waited with bated breath.

But the illumination of the sign had ceased. The letters O-L-I-V-E T-H-O-M-A-S remained dark, conveying graphically and poignantly to the Broadway crowd the passing of the young star in the hospital across the sea.—M. J. Q.

## New Theatre Started

*(Special to Exhibitors Herald)*

BEDFORD, IND., Sept. 14.—Work has been started by Bedford Steel & Construction Company on the new $30,000 motion picture theatre, to be erected by Lawrence Country Amusement Company on the old Hatfield hotel site on South J street. The new building is to be 61 by 106 feet and will have a seating capacity of 800.

## Olive Thomas

Star of many Selznick pictures dies in Paris of mercurial poisoning

## Irene Marcellus Goes To Coast to Appear In Neilan Productions

Irene Marcellus, a Marshall Neilan "discovery," who has been playing in the "Midnight Frolics" in New York, spent Thursday, September 10, in Chicago, the guest of THE EXHIBITORS HERALD.

Miss Marcellus was en route from the Eastern metropolis to the West Coast She will play her first part under the Neilan direction in "The Lotus Eaters."

This attractive young woman has been on the stage for several years, dancing with the Miller dancers in New York and on tour with Sarah Bernhardt, appearing last season in "Greenwich Village Follies" and in roof shows and other productions of the sort. She first played before the camera with Mary Pickford in "The Poor Little Rich Girl," doing aesthetic dancing, and was featured recently in the prologue to "My Lady's Garter."

## May Let Frisco Houses Stay Open Till 4 A. M.

*(Special to Exhibitors Herald)*

SAN FRANCISCO, CAL., Sept. 14.—Recommendation has been made by the public welfare and censorship committee of the board of supervisors that an amusement ordinance be amended so as to permit motion picture theatres to operate until 4 o'clock in the morning.

## Nussau Buys the Art

*(Special to Exhibitors Herald)*

HAMMOND, IND., Sept. 14.—Julius Nussau of Indiana Harbor has acquired possession of the Art theatre of this city. The house will be altered, an orchestra will be regularly employed and only first run pictures will be shown. J. Meminger remains as manager. A. B. Marcus retains ownership of the building in which the theatre is located. Mr. Marcus is retiring from the theatre business on account of failing health.

### He May Be Old But He Has a Sense of Humor

John Zanff of the Fox Film corporation is responsible for this:

While standing, one evening last week, in front of the Astor theatre, New York City, where Fox's "While New York Sleeps" has been doing a sensational business, Mr. Zanff noticed an elderly gentleman pause in front of the theatre, where he carefully eyed the name of the picture over the theatre entrance and the crowds pouring in.

As the old gentleman walked away, he remarked to his companion:

"While New York Sleeps, Fox gets the money."

## $1,000,000 St. Paul Capitol Is Opened

### State Officials in Addition to Out-of- Town Visitors Are in Attendance

*(Special to Exhibitors Herald)*

ST. PAUL, MINN., Sept. 14.—State officials headed by Governor J. A. A. Burnquist and city executives headed by Mayor L. C. Hodgson in addition to a score or more of the theatre men from Coast to Coast attended the opening on September 8 of the new million dollar Capitol theatre, the largest in the Northwest and one of the most beautiful in the country.

Finkelstein and Ruben are managers of the house, which has been dedicated to First National pictures.

Among out-of-town visitors at the opening were Lewis J. Selznick, New York; Turner & Dahnken, San Francisco; Sol Lesser, Los Angeles; Marcus Loew, New York; Aaron Jones, Chicago; C. L. Yearsley, New York; Al W. Lichtman, New York; Harry M. Berman, New York, and E. W. Hammons, New York.

# Harmony Will Be Keynote Of Springfield Convention

### "We Need You and You Need Us" Is the Slogan of This Meeting of the Illinois Alliance On September 29 and 30

"We want every independent exhibitor in the state to join in combating the evils confronting us. With this end in view a get-together state convention has been called to meet in Springfield, Ill., on September 29-30."—Convention Committee.

Harmony is to be the keynote of the convention of the Illinois Exhibitors Alliance at Springfield on September 29 and 30. With this factor in mind the convention committee has adopted the slogan "We need you and you need us. The future of your business will depend on what you are going to do now."

#### "Now Is the Time To Join"

"Now is the time," declares Joseph Hopp, president of the association and one of the vice presidents of the Motion Picture Theatre Owners of America, "for every exhibitor in the state who has not strengthened his position through affiliation with the Alliance and subsequently with the national association to do so.

"Big things are in prospect for this convention, and if every independent exhibitor in the state could but sense the necessity of his presence and what it will mean to his business, to the business of those whom he will associate with, he would let nothing interfere with his attending on September 29 and 30.

"The executives, the executive committee and the legislative committee, comprised of men from every section of the state, are desirous of a big turn out. They realize what the Illinois Alliance has done in the past and they know that with a stronger organization greater things can be achieved."

#### Discuss Sunday Closing

Some of the vital issues which will be discussed are: Censorship, Sunday closing, uniform and equitable contracts, advance deposits, payment in full for films at time of signing contracts, activities of F. I. L. M. clubs, music tax, investigation of sub-franchise plans, investigation of national booking schemes, pirating of screen for political propaganda and camouflaged advertising, abolition of unfair 5 per cent rental tax and adverse legislation of all kinds.

The convention will be held at the St. Nicholas hotel, beginning at 10 o'clock on Wednesday morning, September 29.

## *Metro Signs Hughes*

*(Special to Exhibitors Herald)*

LOS ANGELES, Sept. 14.—Gareth Hughes has signed a contract to appear exclusively in Metro Productions.

Left—Exterior view of the New Capitol theatre, St. Paul, Minn., showing entrance on Seventh street. Centre—Box office and lobby made of Italian marble. Right—General view of interior, showing organ loft. The house is owned by Ruben & Finkelstein, holders of Associated First National Pictures Inc. franchise for the Minneapolis territory.

# Associated Producers, Ltd., Has Been Formed in Canada

## J. L. Hunter Will Direct the Activities of the Organization in the Dominion—Main Offices to Be at Toronto

*(Special to the Exhibitors Herald)*

**NEW YORK, Sept. 14.—Associated Producers, Ltd., of Canada has been organized to distribute the product of Associated Producers, Inc., in the Dominion, according to an announcement today by Fred B. Warren, general manager of the distribution of the American A. P. organization.**

**Simultaneously is announced the appointment of J. L. Hunter, considered one of the best known of the younger executives in the industry, as general Canadian manager of distribution.**

### To Operate Own Exchanges

Organization of Associated Producers, Ltd., means, it is said, that A. P. will own and operate its own exchanges north of the international boundary line. Canadian headquarters will be maintained at Toronto with branch offices at Montreal and probably at Calgary.

Douglas Cooper has been named assistant to Mr. Hunter and already is on a trip in the Canadian West visiting exhibitors and preparing to open the Far Western branch.

### Was With First National

Mr. Hunter formerly was manager of the franchise department of First National and as such made a twelve months' analysis of every city and town in the United States and established ratings of the franchise and sub-franchise holders.

Publication of the pictures of the Associated Producers—Mack Sennett, Thomas H. Ince, George Loane Tucker, Marshall Neilan, Allan Dwan, Maurice Tourneur and J. Parker Read, Jr.—will be inaugurated the middle of October with Mr. Read's spectacular Louise Glaum production, "The Leopard Woman." Thomas Ince's "Homespun Folks" will follow, then Allan Dwan's "The Forbidden Thing" and Maurice Tourneur's "The Last of the Mohicans."

### Entered Industry in 1912

Mr. Hunter entered the motion picture industry in 1912 and from then until 1917 he was with George Kleine. He then entered the Canadian flying corps and was awarded the Croix de Guerre.

# Fox Signs Sothern On Long Contract

## Nephew of E. H. Sothern Will Portray Character and Juvenile Roles

By virtue of his work in each of the three episodes of "While New York Sleeps," the Fox special which is being acclaimed as a wonderful exposition of life in the big metropolis, Harry Sothern has been placed under a long-term contract by William Fox.

Mr. Sothern, who is a nephew of the famous E. H. Sothern, will be called upon to enact juvenile and character parts. His work in "While New York Sleeps" was warmly praised by critics. As the burglar in the first episode; the crook in the second, and the unloved husband in the lower East Side episode, he displayed rare artistic sense and understanding, it is said.

Sothern was born in London, April 26, 1882. His mother, Eve Sothern, was a daughter of E. A. Sothern of "Lord Dundreary" fame, and a sister of E. H. Sothern and the late Sam Sothern.

His first theatrical position was obtained with his uncle, E. H. Sothern, and Julia Marlowe, with whom he appeared in various Shakespearean plays. Then followed engagements with the Shuberts, Klaw & Erlanger, Charles Frohman, William A. Brady, Arthur Hopkins and Harrison Grey Fiske. Among the stars he has supported are Otis Skinner, Cyril Scott, Lola Fisher and Mrs. Fiske.

While Mr. Sothern's first appearance as an actor in motion pictures was in the Fox production, "While New York Sleeps," this was not his initial experience in the realm of the silent drama. Several years ago he was engaged by another company to help direct the film version of "Romeo and Juliet." His next appearance with Fox will be in the special production of Edward Knoblock's great stage success, "My Lady's Dress," which Charles J. Brabin directed.

# *Invite Rogers to Give Church Talk*

*(Special to Exhibitors Herald)*

CULVER CITY, CAL., Sept. 14.—Will Rogers made such a big hit in his debate with the Rev. James Whitcomb Brougher, well-known divine and humorist, on the question: "Resolved, That Cowboys have done more for civilization than preachers," that Dr. Brougher has invited the Goldwyn star to speak to his congregation at Temple Baptist church on "Humor in Religion."

The debate was given before 600 of Los Angeles' business men at the Advertising Club. For thirty minutes the film star and the noted clergyman kept the men in a roar of laughter. Such cordial relations were established between the actor and the preacher that Dr. Brougher at once invited Rogers to speak before his congregation. The star has taken the matter under consideration.

# *Frank Gersten Appoints Card General Manager*

NEW YORK, Sept. 14.—Lynn S. Card, well known in film circles, has been made general manager of Frank Gersten, Inc., the newly formed state rights concern. The first picture offered by the firm to independent exchanges will be "The Unfortunate Sex," a five-part drama starring Frances Edmonds and George Larkin.

**DOROTHY PHILLIPS,**
**With the trophy she presented to the best woman runner at the Labor Day celebration staged by the labor organizations of Los Angeles. She is now making her first independent production under Allen Holubar's direction.**

# Will Dance

## *M. P. T. O. A. Plans to Hold Ball in New York for the Purpose of Rasing Funds To Build Club House.*

**A ball, a reception and an exhibition will be held in New York on Saturday, November 6, under the auspices of the Motion Picture Theatre Owners of America.**

**The purpose of the affair is to raise a fund for the erection in New York City of a club house for visiting exhibitors. The executive committee of the national organization will act jointly with a committee on preparations and arrangements. This affair, it is said, will not in any way resemble functions that have been advertised in the past under similar names.**

**The plans of the committee call for such issues as will not only provide ample and novel entertainment, but will also raise the prestige and dignity of the screen in our civic, social, industrial and political life.**

**This exhibition will be one of the distinguishing features which will no doubt attract the attention not only of the trade but of the public generally. It is proposed to create a record and a model for similar events in the future.**

# 5,000,000 Ballots Being Distributed for Test Vote

## First National Enterprise to Be Launched in More Than 2,500 Theatres Over the Country on Sunday, Sept. 19—to Run One Week

*(Special to Exhibitors Herald)*

NEW YORK, Sept. 14.—Early indications are, according to executives of the company, that in the "Presidential Straw Vote" which is being used during the week of September 19 as a special exploitation stunt by more than 2,500 theatres throughout the country, Associated First National Pictures, Inc., has instigated one of the greatest theatre publicity "stunts" which has ever been staged by a distributing company.

Nearly 5,000,000 ballots have been distributed to the theatres participating and requisitions from practically every First National exchange in the country had to be reduced before the order was filled, due to lack of time for the printing and the mechanical labor of distribution.

### Theatres Join Movement Late

During the last two weeks, before the opening of the balloting, the movement took an impetus which was startling in its scope, it is said. Prior to that time the leading theatres in the larger cities had held back, awaiting developments upon which they could base an estimate as to the advisability of joining in.

As a result, a great number of theatres which were tardy in realizing the publicity possibilities of the event were too late to join, and a great many others were granted only limited supplies. The Denver territory probably was the worst sufferer in this respect.

### Denver Order Is Cut

On September 10, C. L. Yearsley, director of publicity for First National, received a telegram from the Denver exchange asking that 100,000 additional ballots be "rushed, special delivery." The transportation time to Denver made it imperative that the order be dispatched immediately, but the printer's supplies had been so exhausted that less than 60,000 were on hand. The Denver order was cut 75 per cent, and 25,000 were sent.

The impetus started when Joe Plunkett, managing director of the Strand theatre in New York, announced his intention of getting back of the project and pushing it to the limit, as a special exploitation stunt. He started with a requisition for 30,000 ballots and expects to have registered at least 50,000 votes before the end of the week. Managing Director Hymans, of the Strand, in Brooklyn, took the same number of ballots to start with.

### 132 New York Houses In

While quite a number of New York houses had already arranged for the staging of the balloting, the action of the directing managers of the two Mark Strand houses acted as a spur on those who had not yet come to a decision in regard to the matter. The New York City list was closed on Wednesday, September 15, with 132 theatres in the five boroughs of the greater city ready to participate.

Chicago and Boston first run houses were slow in accepting the idea. The action of the two leading New York houses, however, convinced them they were overlooking a good bet in not getting in, and the last minute rush which took place in New York was duplicated in both of these cities.

### Politicians Interested

A great many other theatres made last minute application for ballots, due to the keen interest, it is said, that developed among politicians when it became known that there were 92 theatres in California that would request an opinion in regard to Harding or Cox, prohibition, the league of nations and woman suffrage. The vote in California in the November election is considered one of the greatest puzzles in the present campaign, which eclipses even the interest in regard to the way women will vote.

A change in the original plans for the balloting, as far as New York City is concerned, was made at the suggestion of the New York and Brooklyn newspapers. The original plan was to announce the result at the closing of the balloting, but at the suggestion of newspapers arrangements were made in New York for a day-to-day count.

## Minneapolis Meeting

*(Continued From Page 43)*

Knapp, Loyalty, International Falls; Burton Meyer, Pantages, Minneapolis; M. E. Brinkman, Rex, Bemidji; H. A. Bromand, Prince-Lyric, Thief River Falls; C. E. Waughop, Scenic, Detroit; Edw. Schabert, Selby, St. Paul; Bert Ellingson, Majestic, Belle Plaine; R. A. Fleischbein, Strand, Cloquet; W. H. Nichols, Strand, Fairmont; W. M. Hay, Strand, Fairmont; H. J. Ludcke, St. Peter; J. F. Miller, Strand, Ogilvie; E. S. Benyon, Cozy, Lake Crystal.

Henrietta Starlsey, Star, LeGuere; Geo. W. Ryan, Nicollet, Minneapolis L. W. Buck, American, Mora; Mrs. J. A. Miller, Bijou, Hibbing; Ed. Buddey, Foley Opera House, Foley; M. J. Kavanaugh, New Southern, Minneapolis; O. A. Lee, Oak Park, Minneapolis; S. D. Blackmore, Diamond, Duluth; C. A. Blackmore, Palace, Duluth; L. S. Carter, Liberty, Duluth; E. W. Rose, Liberty, Duluth; P. S. Hartigan, Jack's, Paynesville; Theodore Hayes, F.-R, Minneapolis.

**SOUTH DAKOTA**

P. G. Estee, Fad, Brookings; C. C. Baker, Strand, Britton; C. F. Hansen, New Lyric, Redfield; James Leslie, Idle Hour, Clark; Chas. W. Gates, Strand, Aberdeen; C. N. Bonteau, Grand, Howard; J. H. Dundas, Strand, Sioux Falls; Joe H. Ryan, American, Madison; A. L. Brown, Strand, Aberdeen.

**NORTH DAKOTA**

Ira Fox, Rialto, Dickinson; John Piller, Grand, Valley City; A. J. Goldsman, Strand, Fargo; Samuel P. Cornish, Fargo; M. M. Hansen, Williston.

**WISCONSIN**

A. Z. Robarge, Majestic, Wausau; Tom Foster, Star, Stanley; R. T. McMinn, Capitol, Superior.

**IOWA**

Dyvig & Dyvig, Palace, Majestic, Nevada; James Neste, Rialto, Lake Mills.

**MICHIGAN**

A. L. Ricker, Rex, Rialto, Ironwood; D. A. Kooker, Happy Hour, Ewen.

## *Abrams Going Abroad*

*(Special to Exhibitors Herald)*

NEW YORK, Sept. 14.—Hiram Abrams, president of the United Artists Corporation, leaves for a six weeks' trip to England and the Continent on Tuesday, September 21. Mr. Abrams will be accompanied by his wife and daughter.

### THE LATEST THING IN PLUG HATS

**William Desmond and Mrs. Carter DeHaven in a scene from "Twin Beds," a new Associated First National Theatres comedy.**

FOX NEWS RECORDS INTERESTING EVENT

Nathan Straus, Jr., acting for his father, who is in Palestine, formally turns over the Straus milk laboratories to Dr. Royal S. Copeland, health commissioner of New York. Babies of all sizes and colors were on hand to celebrate.

# "Bride 13" Depicts Scene Similar To Sinking of the Submarine S-5

## Navy's Under Water Boat R-1 Used by Fox Film in Taking This Action for the Twelfth Episode of Its New Serial

Newspapers all over the country recently contained dispatches of the sinking of the United States submarine S-5 while on a practice cruise off Cape Henlopen. The crew of thirty-seven officers and men were trapped in the stern amid fumes of chlorine gas and eventually were rescued after thirty-six hours in an atmosphere rapidly being depleted of oxygen.

Men and women everywhere were thrilled by the accounts of the suffering of the men, their fortitude and the valor of their rescuers. Here was a story as strange as any ever coming from that inexhaustible storehouse of romance—the sea.

### Has Similar Scene

"Bride 13," William Fox's great serial, made with the cooperation of the United States navy, represents an adventure similar to that which befell the crew of the S-5. In the twelfth episode, the chapter title of which is "Creeping Peril," the heroine, Ruth Storrow (Marguerite Clayton), undergoes experiences in a submarine that picture in a remarkable manner, it is said, such terrors as the men fared on the S-5.

Ruth is the thirteenth bride to be kidnaped by a band of pirates operating from a submarine. The brides are in the hold of the pirate craft, which is dashing toward the Orient, followed by Ruth's father, Edmund Storrow, on his yacht. Arrived at the destination where Storrow is to pay the ransom, Ruth, through the submarine's periscope, sees a United States subchaser bearing down to rescue the girls.

### Will Destroy Boat

The pirate chieftain orders his vessel to submerge to escape the chaser. Ruth seizes a fire axe and, swinging it above her head, vows to destroy the boat if it submerges. Before she can be halted, she brings the axe down on a pump and floods the batteries with water, which causes the formation of deadly chlorine gas.

The pirates flee with the brides. Zara, female accomplice of the villains, does not intend to let Ruth escape. She drags the girl back into the submarine, ties her by the hair to a ladder and then opens a seacock, flooding the boat, so that Ruth shall die either from drowning or from chlorine gas strangulation.

For these scenes the United States submarine R-1 was utilized. The R-1 was one of the fleet, under command of Commander A. L. Bristol, that cooperated with William Fox in the filming of the serial.

The pictures are of great educational value, it is declared, revealing graphically the workings of a modern submarine, both on and under the surface of the sea.

## *Pauline Frederick's "Iris" Is Completed*

The screen version of "Iris," the stage production of Sir Arthur Wing Pinero, which is to be published early this fall by Robertson-Cole, has been completed. It will be received in the East within a few days and soon thereafter a publication date will be fixed.

This will be the first of the series of big pictures which Miss Frederick will make for Robertson-Cole under her new contract, which provides for not more than four productions yearly.

## "The Victim," C. B. C. Film, Ready Shortly

### Cutting and Titling Now Being Completed by Jack Cohan; Story Is Interesting

"The Victim," the feature announced for early publication on independent market by C. B. C. Film Sales Corporation, of which Joe Brandt is president, is said by those who have seen it to fully warrant all the claims made by it, though Jack Cohn has not yet fully completed the cutting and titling.

The theme upon which the plot of "The Victim" is based is said to be a subject of delicacy and sacredness. Despite this it is said that in "The Victim" the matter is handled with such consummate artistry and wisdom that no spectator could possibly be offended or could find in it a suspicion of irreverence.

It is an interesting story credited with containing practically every element of emotion and every thrill and suspense that motion picture audiences love. It carries a mystery story in which is interwoven romance, mother love, revenge, hate, murder, sacrifice and heart interest and protects its "solution" so carefully that to within five minutes of its beautiful and affecting finale no man, woman or child, it is said, could accurately predict its ending.

C. B. C. Film Sales Corporation promises that "The Victim" also has an exceptionally strong exploitation tie-up for every exhibitor.

## *Hermann Company to Build Great Stage*

*(Special to Exhibitors Herald)*

LOS ANGELES, Sept. 14.—Hermann Film Corporation has completed the installation of its electrical equipment and is now building a modern projection room on the grounds. Ground is being broken for a new stage which will be 150 by 125 feet. Shooting will soon begin on "Something More," the next Hermann production.

## *Lasky Brings Suit Asking Restriction*

*(Special to Exhibitors Herald)*

LOS ANGELES, Sept. 14.—Famous Players-Lasky Corporation has filed suit in the federal court here against Max Handschiegl, Special Pictures Corporation and Sanbern Laboratories, charging infringement of patent on coloring film. Paramount claims to have purchased the patent rights and asks that a restraining order be issued restricting the use of the process.

## *"Small Town Idol" New Sennett Film*

*(Special to Exhibitors Herald)*

LOS ANGELES, Sept. 14.—"A Small Town Idol" is the title of Mack Sennett's first Associated Producer production. It stars Ben Turpin.

## *Tally Race Winner*

*(Special to Exhibitors Herald)*

LOS ANGELES, Sept. 12.—T. L. Tally, owner of Tally's Broadway theatre, won the Labor Day yacht race at Balboa Beach with his yacht, "Lou-Ie."

# Robertson-Cole's New Building in N. Y. Being Rushed to Completion

## Twelve-Story Structure to Be Fireproof and Will House All Executive Offices as Well as the Metropolitan Exchange

Having taken its place on the Broadway sky-line by the completion of its steel framework, the Robertson-Cole home office building, located at the northeast corner of Seventh avenue and Forty-eighth street, in the heart of that section of New York City where the motion picture industry of America is directed, is being rapidly rushed to completion.

The building, which has a broad frontage both on Seventh avenue and Forty-eighth street, will house the executive offices of the Robertson-Cole Company and the Robertson-Cole Distributing Corporation, and will accommodate on its lower floors the New York exchange.

### Twelve Stories High

Twelve stories in height, the building is fireproof throughout. The reinforced concrete floors have been installed, and the brick is rapidly being put into place. This leaves only the interior finishing, plumbing, etc., to be undertaken before the building can be occupied.

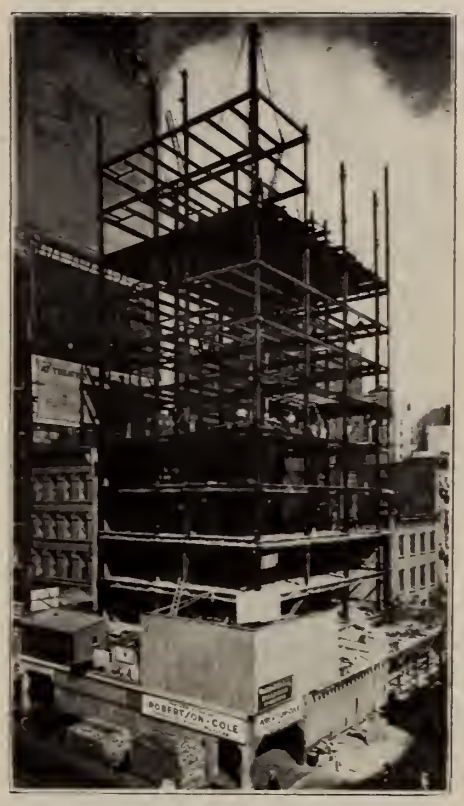
The top floors of the building will be occupied by the home offices of Robertson-Cole. On top of the building will be situated two theatres in which pictures will be inspected by officials of the company and shown to the trade.

### Have Special Fire Escapes

The film vaults are to be guarded from fire by specially contrived walls. Every inch of the building will be fireproofed to the limit of modern ingenuity, provisions even being made for a special steel fire escape entirely separate from the building, except for its metal entrances.

Robertson-Cole plans to make its new home a great center in New York for the exhibitors of the country. With this end in view, a part of the building will be set apart for the entertainment of exhibitors. Here any exhibitor, whether he is a Robertson-Cole customer or not, will be welcome. Free stenographic service will be given him. There will be a free information bureau to guide him about the city and a free library which he may use at any time.

**DEAD MEN TELL NO TALES**




New Robertson-Cole building at 48th street and Seventh ave., New York city, now under construction.

# *Paramount Cincinnati Exchange Delivers Prints by Air Express*

Film deliveries by airplane covering a territory of 700 miles was the contribution of the Cincinnati exchange of Famous Players-Lasky Corporation to the "Paramount Week" campaign, and publicity that cannot be measured in dollars and cents was obtained as a result of this stunt, it is declared. Frederic Strief, manager of the exchange, accompanied the airplane on the last half of the trip and made the deliveries to five towns in person.

Frank A. Cassidy, exploitation representative at the Cincinnati office, who planned the stunt, obtained the cooperation of Dayton-Wright Aviation Company in putting the stunt across practically without cost. The airplane, which is the largest of its kind ever built and which cost $50,000 to construct, was furnished free with the services of a pilot and mechanic, and with gas and oil tanks filled.

Every detail of the journey was carried out as planned. Landings were made in Richmond, Ind.; Indianapolis, Dayton and Columbus and the films delivered to the managers of theatres. Films were dropped at Middletown, Eaton, Newcastle, Springfield, Urbana, Newark and several smaller cities, and the airplane flew low over more than a score of other towns. The plans bore the inscription "Paramount Pictures" in large letters on one side and "Paramount Express" on the other.

Bernard Whelan, the star pilot of the Dayton-Wright company, and his mechanic, Carl Fisher, brought the aircraft to Cincinnati on September 3, after having flown it to Columbus with C. F. Kettering, one of the directors of the company, who wanted to make a quick visit to the Ohio state fair.

After the arrival at Cincinnati at 4 p. m. several trips were made over the city while photographers and motion picture cameramen took advantage of the opportunity to get pictures of the take-off and the landings. Each step in the sending of the films was photographed.

Summed up, the stunt acomplished all and more than was expected, it is declared. Thousands of people were given views of the "Paramount Express" and could not miss the "Paramount Pictures" on the other side. Motion pictures of the start at Cincinnati and the landings at Indianapolis, Richmond and Dayton were made and were shown in threatres of the territory.

Left—Claud Miller, manager Strand, Dayton, O., receives first films from air express. Centre—Close-up of Mr. Miller and Mechanic Carl Fisher. Right—Frederic Strief, Cincinnati exchange manager and Mr. Fisher showing parachute used to drop films to exhibitors in twelve cities.

# Berthelet to Direct Bessie Love In Her Third Film for Federated

## Finis Fox Is Now Preparing the Script for "Penny Of Tophill Trail"—Samuel Landers Will Handle the Camera Work

Andrew J. Callaghan wired from the West Coast to Arthur S. Kane Pictures Corporation, New York, a partial list of the staff which has been selected for the Bessie Love production of "Penny of Tophill Trail," to be published through Federated Film Exchange of America, Inc.

Mr. Callaghan announced also that Miss Love and her company would go to Arizona for many of the exterior scenes. The action in Belle K. Maniates' popular novel is laid on the plains of the West, and the little artist and her producer and director apparently have found exactly the atmosphere and environment which the author described so graphically.

### Fox Writes Script

The script of the piece, according to Mr. Callaghan's telegram, is in the hands of Finis Fox, who has a well earned reputation as one of the accomplished scenario writers and adapters. Mr. Fox, who is a native Oklahoman and has been a newspaper editor and a state legislator, was author of "The Jury of Fate," in which Mabel Taliaferro starred, Francis X. Bushman and Beverly Bayne's "The Voice of Conscience," Dolores Cassinelli's "The Web of Lies" and others.

Arthur Berthelet, who accompanied Mr. Callaghan to the Coast to direct the production, will be assisted by Dr. Joss, who has been associated with Eric von Stroheim, but has been loaned to Miss Love for this picture.

### Landers Is Cameraman

Samuel Landers, who took "River's End," "Don't Ever Marry" and several Annette Kellermann pictures, will have charge of the camera work in the new production.

"Penny of Tophill Trail" is the third Bessie Love picture for Federated, the first two of the series of four special productions that she will make for Federated, under the Callaghan banner, being "Bonnie May" and "The Midlanders."

## Fox Has Constructed Additional Offices to Expedite Production

For the purpose of expediting work in the production department, William Fox has ordered the construction of a series of additional offices on the big studio floor of his new building in West 55th street, New York.

These rooms will be for the exclusive use of directors, assistant directors, continuity and scenario writers, art and technical directors, and are so constructed that they will not decrease the floor area of the stage.

This arrangement will separate the production from all other departments. Often directors are confronted with the problem of continuity changes and the easy accessibility of the new offices will permit more ready conference with authors and art directors. Charles J. Brabin, Charles Giblyn, Dell Henderson, Harry Millarde and other directors now at work in the New York studios favored this new plan as of substantial aid to them.

## Lead in "Kentuckians" Given to Diana Allen

Diana Allen, a young blonde who hails originally from Gotland, near Sweden, and who recently won New York's favor in dance specialties at the "Follies," the "Midnight Frolic" and the Century Roof, has been engaged by Charles Maigne to play the leading feminine role opposite Monte Blue in the Paramount production, "The Kentuckians," by John Fox, Jr.

Miss Allen has been in this country a number of years and started on the stage in a vaudeville act of Ned Wayburn's called "Girls' Gamble." She deserted the stage for the screen about two years ago, making her debut in Maurice Tourneur's "Woman." She has just completed "The Face at Your Window" with Fox.

**DEAD MEN TELL NO TALES**

### "Kismet" Premiere Set for October 4

"Kismet," starring Otis Skinner, and based on the famous play and role in which Mr. Skinner achieved the triumph of his long career, will be shown for the first time to anyone outside of Robertson-Cole officials Wednesday evening, October 6, in the grand ball room of the Hotel Astor, New York City.

"The most magnificent production the history of motion pictures has ever recorded," is the line chosen to describe the picture by Robertson-Cole, which will distribute it. Directed by Gasnier, "Kismet" was months in the making, employed thousands in its cast and utilized many large sets.

## *Walthall Back to Stage in "Ghosts"*

*(Special to Exhibitors Herald)*

LOS ANGELES, Sept. 14.—Henry B. Walthall will return to the stage in Ibsen's "Ghosts." He will tour the West and may possibly go East.

## *Show Films Exclusively*

*(Special to Exhibitors Herald)*

KOKOMO, IND., Sept. 14.—E. L. Danner has been awarded the contract for remodeling the Strand theatre, which hereafter is to be exclusively a motion picture house. It is to have a seating capacity of 1,500 and the opening night will be about November 10. Two special interurban cars will be run from Crawfordsville to Kokomo for the accommodation of fans who desire to attend the opening. They will be carried free of charge. Ben V. Barton of Crawfordsville is owner of the Strand.

## *Bartola Is Installed*

*(Special to Exhibitors Herald)*

INDIANA HARBOR, IND., Sept. 14.—A new $10,000 Bartola pipe organ has been installed in the Family theatre. The first week the organ was in commission Manager Berkson engaged Bernard Cowhan, Chicago organist, for special recitals.

HUMOROUS AND DRAMATIC BITS FROM "BONNIE MAY"

Two scenes from Bessie Love's first Andrew J. Callaghan Production to be distributed through the Federated Film Exchange of America, Inc.

# Myron and David Selznick Return After Six Weeks Visit to Europe

## Announce New Offices Are to be Opened in Brussels and Switzerland and Throughout Spain—Plan Advertising Campaign Abroad

Myron Selznick, president of Selznick Pictures, and David Selznick, secretary, have returned to New York after a trip of six weeks which covered England and France. The Selznick executives spent this time in expanding and entrenching their organization in the cities of those countries. They report plans for greater activities ahead for Selznick Enterprises in European countries, and declare that American pictures in general, and Selznick Pictures in particular, are growing rapidly in the favor of European fans.

Louis Brock, manager of the foreign department, who went abroad with the party, remained in Europe to continue the work in the field. Hobart Henley, the Selznick director, and his bride, returned also on the Imperator and is now conferring with Myron Selznick on plans for a new production.

"I found producing conditions abroad very unfavorable at this time," said Myron Selznick, in an interview following his return. "For that reason we will not send abroad any companies for production purposes at this time. In fact there is no need of doing so, as the American product is not only supreme in its own country, but is the most popular in all the countries abroad. American pictures are in such high favor in Europe that the local productions cannot stand up against them."

While in Europe the Selznicks visited all of the branches in England and France, and arranged for new offices in Brussels and Switzerland and throughout Spain. The first branch in Spain will be opened in Barcelona. Beside looking over the six branches in France, the officials inspected the new main office in Paris at No. 8 Avenue de Clinchy, housing the Selznick Enterprises, where Jean Rosen, in charge of the foreign service abroad, has his headquarters.

### Plan Campaign in Europe

After several days consulting with Mr. Rosen, David Selznick, who is general supervisor of exploitation, publicity and advertising for the organization, immediately laid plans for a campaign in all the European countries where Selznick Pictures are shown. Plans were also completed for obtaining valuable foreign material for Selznick Pictures.

In London the Selznick product is handled by the Walturdaw Company, Ltd., and the Americans discussed future plans for Selznick distribution with the heads of the various departments of that organization.

NIGEL BARRIE
Who appears in support of Pauline Frederick in "Iris," the Robertson-Cole special production.

## *Takes Publicity Job*

*(Special to Exhibitors Herald)*

LOS ANGELES, Sept. 14.—Jack Neville has succeeded Henry Dougherty as publicity director for Katherine McDonald.

## *Vidor Incorporates To Make Features And Comedy Series*

King Vidor Productions has been incorporated in Los Angeles and Vidor soon will expand his activities. King Vidor has been chosen president of the corporation; his father, Charles Vidor, is vice-president and general manager, and B. L. Graves has been chosen secretary and treasurer.

King Vidor plans on making four big pictures each year, and his wife, Florence Vidor, will be starred in at least two individual productions a year exclusive of those made by her husband. The new Vidor company will also make a series of comedies with Craig Hutchinson.

At the present time Vidor is at work on "The Sky Pilot," from the story by Ralph Connor, with David Butler playing the lead. William A. Vanderlyn has been appointed art director by Vidor.

## *Louis Gasnier to Join Robertson-Cole Forces*

*(Special to Exhibitors Herald)*

LOS ANGELES, Sept. 14.—The construction of the new Robertson-Cole studios here is nearly completed and it is reported Louis Gasnier is to be made director general of them. Gasnier is at present cutting "Kismet," the Robertson-Cole feature starring Otis Skinner. The following stars will work under the roof of the new studios when completed: Mae Marsh, Pauline Frederick and H. B. Warner.

DEAD MEN TELL NO TALES

## *Universal City Being Utilized by Several Outside Production Units*

In addition to the many Universal companies now active, five independent producers have permanent headquarters at Universal City, in the San Fernando valley, and in the past fortnight a number of other companies have utilized the leasing features operated under the direction of Sigmund Moos for Universal Film Manufacturing Company.

Of Universal's directors, Marcel de Sano is ready to start "The Orchid," starring Carmel Myers; Norman Dawn is preparing to produce "White Youth," starring Edith Roberts; Stuart Paton will start in a day or two on "Out of the Sunset," starring Eva Novak; and Rollin Sturgeon is cutting "The Gilded Dream," which Carmel Myers just completed.

### Jewels in Production

Two big Universal-Jewels are in production—"Outside the Law," in which Tod Browning is directing Priscilla Dean, and "Foolish Wives," the third Erich von Stroheim production.

Jacques Jaccard is directing Frank Mayo in "The Throwback," and Edward Laemmle is directing Hoot Gibson in "Teacher's Pet," both on location. At Universal City Eddie Lyons and Lee Moran have begun their feature comedy, "Fixed by George"; Val Paul is completing "West Is West," Harry Carey's latest vehicle; Eddie Polo is working on his serial, "The King of the Circus," and Edward Kull is directing Eileen Sedgwick in "The Queen of Diamonds."

### Lewis Leases Space

Edgar Lewis, Maurice Tourneur, Max Minder, Al and Ray Rockett and Masse Productions are those leasing space at Universal City. Edgar Lewis is producing "The Sage Hen," with Gladys Brockwell featured for Pathe publication.

Maurice Tourneur is filming "The End of the Race," based on Fenimore Cooper's "The Last of the Mohicans." Max Linder has just completed "Seven Years of Bad Luck." Kosmik Films have just finished "The Hope Diamond Mystery."

### Betty Blythe Finishes

Rockett Brothers have just completed "The Truant Husband," in which Betty Blythe and Francelia Billington, former Universal players, appear.

Under the direction of Louis W. Chaudet, picturization of "The Star-Spangled Banner" is being produced for Masse, many of the scenes being filmed on a replica of a United States warship of the period of 1812 constructed by Universal technicians.

## *Lottie Pickford to Return to New York*

*(Special to Exhibitors Herald)*

LOS ANGELES, Sept. 14.—Lottie Pickford is planning a trip to New York within the next few weeks. Whether or not she will again appear in pictures has not been decided, she says.

## *Mumper Home Again*

*(Special to Exhibitors Herald)*

LOS ANGELES, Sept. 14.—Hewlings Mumper, B. B. Hampton's partner, has returned from New York, where he staged a trade showing of the "U. P. Trail."

ALL COMEDIANS LIKE THESE SCENES

"You're supposed to drink the beer," says Hank Mann's director, and the Arrow Film Corporation comedian is trying to remember if his life insurance policy is paid up. You can't always trust these "prop" men.

# Elaborate Spanish Set Used by Seitz in "Rogues and Romance"

## Twelve Hundred Extras Said to Have Been Used in One of the Fight Scenes—Six Cameras Catch Big Climax of Story

In a set representing a plaza and street in a Spanish city, in the building of which some $40,000 are said by Pathe to have been expended, George B. Seitz is filming scenes for his forthcoming Pathe feature, "Rogues and Romance," at Larchmont, N. Y. Upward of 1,200 extras were used, it is said, in the fight scenes, which take place in the enclosed plaza, a setting which, in depth, is equal to the average city block and shows a municipal palace, six stories in height, flanked by rows of houses in the old Spanish architecture.

Mr. Seitz had a battery of six cameras on the action when he staged the big climax of the story. He was assisted by eight co-directors and filmed several hundred feet of mob action. "Pitch" Reveda and Joe Cuny won the applause of the hundreds of sightseers, it is declared, by their feats of daring in the clashes between the civilians and the mounted troops.

### Crowds See Scenes

The news that some big scenes were to be filmed became known in the neighborhood, and as early as 9 o'clock in the morning the narrow road leading up to the set was lined with autos, it is said, and groups of smartly dressed folk from the summer colonies of Westchester and the Sound took positions of vantage to see the action.

To the spectator, the first impression was that a circus was preparing its thrills for an eager populace. The odors of trodden turf, of horse and leather made the scene reminiscent of the "big tops," while the hundreds of extras, lounging about in the flashy uniforms of the Spanish army, added a convincing note to the detail of the picture.

### Directs from Platform

Mr. Seitz climbed to a platform built for the cameras taking the long shots of the scene. He called his directions through a megaphone to his corps of assistants, ordering an extension of one line and a shortening of another. From the despatch with which he maneuvered his groups about the set it was evident that Seitz had planned, down to the last detail, every move in the action. He had his assistants so well instructed that he took without a rehearsal the first scene, in which it is said close to 1,300 persons were appearing.

Then some changes in the camera setups were made and another phase of a very determined Carlist uprising in a Spanish city was put on.

"Rogues and Romance" will be Mr. Seitz's first feature production. He plans to complete it within two weeks. Pathe will distribute the picture with Seitz and June Caprice as co-stars. Marguerite Courtot, who has starred in features and serials, plays the role of the Spanish girl, and Harry Semels, the contributor of many excellent heavy portrayals to Pathe serials, appears as the villain. The fight scenes are practically the first Seitz has taken since his return from Spain, where all outdoor action possible in that country was filmed.

## Rhinebeck Gets Theatre

RHINEBECK, N. Y.—A site in East Market street has been decided upon for the new modern picture theatre to be built here soon.

# Expect Tourneur Film To Smash All Records

## "Great Redeemer" Published By Metro Pictures on September 16

"The Great Redeemer," the Maurice Tourneur special which was published on September 16 by Metro Pictures Corporation, had a pre-release showing that marked its world premiere at the new California theatre in Los Angeles during the week beginning on August 15.

So enthusiastic and favorable were the reviews of the photodrama by every one of the Los Angeles newspaper critics, it is said, that Metro expects the picture will smash all records for popularity and box office power.

### Critics Are Inspired

Press clippings forwarded from the West Coast to Metro's home office in New York reveal that the motion picture critics of Los Angeles were inspired to superlatives in pointing out the merit of the Tourneur production.

This chorus of approval comes with the greater force, in the opinion of Metro officials, because of the fact that Los Angeles is the center of motion picture production; it is constantly seeing pre-releases and its newspaper critics are in a sense sated with watching new productions.

### Says It's Author's Best

Guy Price, writing in the *Los Angeles Evening Herald*, said of the adaptation of this H. H. Van Loan story:

"Van Loan's story is one of the best of his 1920 repertoire—probably his best to date, I for one, believing so—and the Tourneur organization surely has extended itself in producing this picture. But without the delightful team work of the four principal players, House Peters, Joe Singleton, Marjorie Daw and Jack McDonald, the film could not hope for the splendid impression it makes."

### Proves a Masterpiece

"'The Great Redeemer' Proves a Masterpiece," is the way that the *Los Angeles Record* headlines the review written by May Markson.

"There is no question but that H. H. Van Loan, the author, has given a new masterpiece to the screen in 'The Great Redeemer,'" writes Miss Markson.

As a musical setting for the production the California management offered, for the first time on any stage, Charles Wakefield Cadman's new Indian spectacle drama, "The Sunset Trail," with the ensemble under the direction of Hans S. Linne, while the orchestra, under the directorship of Carl D. Elinor, assisted by Renne Williams, rendered "The Jolly Brothers" as an overture.

## Universal Purchases Two Popular Authors' Stories

John C. Brownell, scenario chief of Universal, announces the purchase of "Fanny, Herself," by Edna Ferber, and "Tiger," by Max Brand. It is announced by the scenario department that "Fannie, Herself" will be a Universal-Jewel production with an all-star cast. The leading star has not yet been chosen. Frank Mayo will star in "Tiger."

"Tiger" is soon to appear in Munsey's Magazine as a serial and later will be put into book form. It is a story of the underworld and society.

DEAD MEN TELL NO TALES

# WHY I BECAME AN EXHIBITOR

## Sol Lesser Discusses the Reasons Why He Left the Producing Field—Declares Maker Of Pictures Meets Difficulties Few Know

By SOL LESSER

HAVING been reared in the distributing end of the motion picture industry, I have had the fortune to meet thousands of exhibitors, and in my contact with them I have heard many times this expression, "Why I could make a better picture than that myself." How little do those who make that statement realize the task they are assigning to themselves. I didn't.

When I arrived in Los Angeles last spring and decided that I would make the attempt that lies smoldering in every exhibitor's heart, little did I know what I had undertaken. Please allow me to say that a producer's job is a tremendous one, and I must admit that I spent the most harried and breathless months of my life during the production of Annette Kellerman's "What Women Love."

* * *

It was during the time that this production was under way that the opportunity was accorded me to become the Southern California franchise holder for the First National Exhibitors' Circuit, in association with the Gore Brothers. Before I could decide whether or not to take this step, I made a very serious analysis of my situation. I was imbued with the idea that I had been in close enough touch with the exhibitors to know their wants, which, I might add, is something that a great many producers have painfully overlooked. But as to the public—that was another matter. Few, indeed, are those who have been able to judge the likes and dislikes of the motion picture audiences. It is well known that some of the biggest directors and producers have made signal failures in this respect, at one time or another. And so, without letting my first success as a producer bias my judgment, I joined hands with First National, and thereby lost my identity as a producer.

As to the reasons. First, I considered that in the First National organization I would have the opportunity to become associated with the brainiest and most successful exhibitors in America. There is no doubt that men like Moe Mark of the Strand, New York; Robert Lieber of the Circle, Indianapolis; Jensen & Von Herberg of the Coliseum and Liberty, Seattle and their immense Northwest chain; Roland & Clark of Pittsburgh, and many others, have proven their right to be placed at the top of the list.

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Second, First National's policy is one that appealed to me from a distributor's standpoint. My early successes in the industry came from a burning ambition to exploit high-class productions in a unique manner. As a state right buyer I labored ceaselessly to this end and producers came to know that I could only be interested in the best productions that the market afforded. Therefore, the idea of having the cooperation and partnership of the leading exhibitors in the country, with the same idea prevalent, appealed to me. From a standpoint of expense no picture is too big or too little for consideration by the purchasing committee of the First National Exhibitors' Circuit. That organization's sole aim is to procure the best that the independent market affords, and it places no restrictions, either from a financial standpoint or artistic, on those who submit their productions. A striking example of this is the Allen Holubar production, "Man, Woman, Marriage," now in the making. This picture will cost probably five times the amount of the average special, but it will be big, and that is what our organization is after.

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Third, and again I had the natural feeling of the boy whoever wants new fields to play in—as the exhibitor would become producer, so I, as a distributor, desired to become an exhibitor. I have always had the desire to put some of my ideas of theatre management into vogue. I must admit that in the past it has been extremely irksome to me to sell a picture to an exhibitor that I felt had great exploitation and presentation possibilities, and to see him let it die with his handling. When the projected First National theatre is opened to the Los Angeles public, it will have incorporated in it not only my ideas of perfect motion picture presentation, but those of the Gore Brothers as well. One of these plans, which had its inception at our Kinema theatre, is already taking tangible form. It is that of having a National Prologue Circuit, and having atmospheric prologues designed and constructed by the finest artists obtainable, which will be circuited to the First National theatres just as the road shows are now played. General Manager J. D. Williams of First National is now considering plans which will make possible the procuring of musical artists of world renown to appear in our theatres. The production expense will be equally allotted to all the theatres in the chain and will so cut down prologue expense that it will be possible to spend at least double the present appropriation for artists, who, with the assurance of long term contracts, can be secured at a much more reasonable figure.

## Open New Link in Arcade Chain in New Orleans, La.

NEW ORLEANS, LA.—Opening of Arcade Amusement Company's newest and biggest link in their chain of motion picture houses took place recently. The house is the Capitol, located at Esplanade avenue and North Claiborne, and was built at a cost of $60,000. It seats 1,600 patrons.

Vic Howard is president of the company. Nat Sobel is vice-president, E. V. Richards, secretary and treasurer, and Al G. Shear, general manager. The Jacobs-Landy interests are also connected with the Capitol. The National, to be located at Peters avenue and Magazine streets, another of the Arcade chain, will open later in the month.

## *Levy Home from West*

*(Special to Exhibitors Herald)*

LOS ANGELES, Sept. 14.—Colonel Fred Levy of Louisville has returned home after a month's visit to Los Angeles studios of the First National, for which he is Kentucky franchise holder.

# Putting the Art Into Art Titles

Charles Ray giving instructions to the artist who makes his title cards. Mr. Ray can draw as well as act and takes a keen interest in this part of the work.

# JUST GIRLS
(and a Mutt)

Eileen Percy, all dressed up for the hardwaremen's annual ball. Home brew was not the popular drink when suits like this were in vogue—you needed something stronger the little Fox star opines.

She's going to play "Silver Heels" is Betty Carpenter in the Messmore Kendall-Robert W. Chambers Production of "Cardigan."

Alice Lake hasn't any painters' union card but a little thing like that doesn't worry the Metro star when her bungalow needs decorating. Note the nifty working clothes she uses.

We have it on good authority (the Universal press agent says so) that this Malemute is no "mutt." He at least knows one good trick—kissing his pretty mistress, Gladys Walton, who appears in "Pink Tights," a new Universal production.

# EXHIBITORS ADVERTISING

## *A Department of Motion Picture Exploitation*

## "JAZZ"

Lexicographers have not accorded "jazz" a place in the dictionary and opinions differ as to the word's origin, but the movement that it represents has become an important factor in American national life.

Musical precedent was shattered with the introduction of the new influence. Wiseacres prophesy the early demise of the fad, but the exhibitor who watches his audience as the orchestra swings into the accompaniment for the comedy has an opinion of his own.

The "jazz" idea, however, is not confined to music. A recent newspaper editorial traces a similar influence as affecting world events and characterizes it "orderly disorder, a harmless Bolshevism of the senses."

"Orderly disorder" describes excellently the "jazz" type of exploitation—the newest and most interesting product of the advertising exhibitor's genius. Recent instances of its successful application are chronicled upon this page.

HARRY K. ROGERS, manager of the Garden theatre, Marion, Kan., tagged every doorknob in town with a scarlet and black "I. W. W. Card." The next day from trees overhanging the sidewalks throughout the town dangled the same card. "The Perfect Woman" was the reason. "Packed to the doors at every performance," is Mr. Rogers' report.

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E. E. Hodgeson, proprietor of the Kozy theatre, Kahoka, Mo., found his theatre deserted because everyone in town was attending the County Fair. He "stole" the exhibition aviator, went up with him over the Fair grounds and dropped heralds advertising "Down on The Farm," some of the heralds being good for admission to the Kozy show. "S. R. O. for the two days' run of the picture," writes Mr. Hodgeson, postscripting, "By the way—it was a wonderful trip."

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Fifteen hundred pigeons were used in a pigeon race used as exploitation for the opening of the Delmonte theatre, St. Louis, Mo., each bird representing a child of the city and competing for graduated prizes. Seven thousand persons paid for the privilege of seeing "Humoresque," the opening attraction, the first day, and Fannie Hurst, who wrote the story, appeared in person with the mayor of St. Louis.

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*The Royal theatre, the Crystal Washing Machine Co. and the "Sioux City (Ia.) Tribune" co-operated in offering a first prize of $150 in a slogan contest, "Suds" being the attraction. Editorial boxes on the front page, with news stories elsewhere in a half dozen consecutive issues brought about spectacular attendance during the run.*

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Wesley Barry accompanied two cameramen upon a tour of Los Angeles newspaper offices taking sequences showing the various critics at their desks. The press was invited to a special screening of "Go and Get It," before the picture opened at the Kinema and it requires no vivid imagination to guess what the press did for the engagement during the run.

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Charles H. Ryan used a poem contributed by a steady patron as an insert in his special house organ for the celebration of the 11th anniversary of the Garfield theatre, Chicago.

*Eugene Roth and Jack Partington, proprietors of the California theatre, San Francisco, Cal., transmitted their weekly Sunday morning concert to convalescing soldiers at Letterman Hospital, Presidio, by wireless telephony. Newspapers gave the event the space it deserved, and receipt of a letter of appreciation from the Red Cross was a not undesirable experience.*

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Annette Kellerman, star of "What Women Love," appeared in person at the diving and swimming contest for ladies conducted in connection with the showing of the picture at the Rialto theatre, Omaha, Neb.

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*Arrangements have been completed whereby 100,000 copies of Claude Fereere's "The Right to Love," from which the Paramount production of the same name was made, will be brought before the public during the run of the attraction throughout the country.*

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Carter De Haven is preparing an original script for use as a prologue which can be staged in connection with the showing of the First National feature in which he is starred, "Twin Beds." The script will be included in the press book.

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Tom Moore gave more than three-quarters of a page to his announcement of plans for the opening season's attractions at his Washington, D. C., theatres, "getting the jump" on all competitors.

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T. H. Schrader, manager of the Columbia theatre, Pittsburgh, Pa., proved himself master of the science of exploitation, when he said, in rejecting a publisher's proposal that he write a book to be entitled "Motion Picture Exploitation Systematized," "There is no such thing or never can be a system of exploitation which an exhibitor can safely follow."

## *Last Week—*

Theatres throughout America using Paramount pictures made advertising drives in the interests of "Paramount Week."

A round dozen practical exploitation suggestions in a single campaign book, that issued for "A Light Woman," establishes a record for American press material. Not the least interesting of these are a ladies' weight contest and a parrot prologue.

Sol H. Goldberg, "the hairpin king," promised several hundred thousand "Hump" hairpins for use in exploiting Enid Bennett's current Paramount production, "Hairpins." A neatly printed card to which a hairpin is attached is the medium employed.

Louis K. Sidney, managing director of the Fox theatres in Denver, Colo., issued an admirably composed and newsy theatre newspaper in the interest of his playhouses.

The "Los Angeles Examiner" inaugurated a six-page Sunday photoplay edition, acting upon the suggestion of Clarke Irvine, publicity representative of Maurice Tourneur.

W. J. Fahey, manager of the Palace theatre, Long Branch, Cal., put a newly installed organ into operation for the first time following a campaign in which he advertised the instrument as being purchased to meet the demands of the excellent new pictures to be shown from that date henceforth, "Married Life" being the attraction exhibited.

A new brand of gasoline was introduced to citizens of Adrian, Mich. Elwyn Simons, manager of the New Family theatre, arranged a cooperative advertising scheme whereby fifty gallons of gasoline was given away nightly in prizes of five gallons each to patrons attending the showing of "The Mind the Paint Girl." Though the gasoline cost him nothing, Mr. Simons states that an exhibitor who uses the idea and buys it at market price will find it a paying investment.

Chicago newspapers printed quarter-page advertisements for the Chicago premiere of the initial Associated Producers, Inc., production, "Homespun Folks," at the Pantheon theatre.

# Suggestions In The Stills

Bathing girl presentation is obviously in keeping with the nature of "Once a Plumber," a forthcoming Universal feature starring Eddie Lyons and Lee Moran, as the still from the production indicates. Combining music and comedy with the stage feature, excellent results should be obtained.

Louise Glaum's "The Leopard Woman," her first J. Parker Read, Jr., production for Associated Producers, Inc., presents excellent advantages for the Oriental type of presentation upon a lavish scale. The above still from the picture serves capitally as a model. With this only to work upon the stage director can easily construct settings to suit, the musical director can prepare his program, and the entire feature may be rehearsed with every confidence that it will be found fitting.

In "Are All Men Alike?" her forthcoming Metro attraction, May Allison dons leather helmet and jacket and drives a plane, the photograph being taken just before the departure. Aerial exploitation has been used with great success in recent months, several pictures supplying the necessary basis for this type of work. New angles have been developed in almost every instance and the exhibitor who plays the coming Metro production has a wealth of precedent to guide him. In this case it might be well to work the idea into the lobby display and presentation as well.

# Slogans of American Theatres

"The Utmost in Playhouses."—New Lyceum, Cleveland, O.

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"Crowned with Public Favor."—Queen, Galveston, Tex.

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"Shrine of the Shadow Stage."—Arcade, Jacksonville, Fla.

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"Artistic Exhibition of Motion Pictures."—New Garrick, Duluth, Minn.

* * *

"Just Content to Show the Best Always."—Majestic, Fremont, O.

* * *

"Dedicated to True Democracy; to Pleasing All the People."—Grauman's, Los Angeles, Cal.

* * *

"Where Pleasure Reigns."—Empress, Wichita Falls, Tex.

* * *

"Largest and Most Luxurious Theatre in the Middle West."—Stratford, Chicago, Ill.

* * *

"Everybody Likes Our Pictures."—Bijou, LaCrosse, Wis.

* * *

"Where the Crowds Are Going."—Rialto, Ft. Dodge, Ia.

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"It's All the Go to Go to Loew's."—Loew's theatres, Cleveland, O.

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"Cool As a Cucumber."—Casino, Marshalltown, Ia.

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"The Court of Photoplay, Music and Stage."—Kinema, Los Angeles, Cal.

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"Everybody's Theatre."—LaSalle, LaSalle, Ill.

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"Greatest Show South."—Strand, New Orleans, La.

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"Every Day is Feature Day."—Victor, McKeesport, Pa.

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"Skouras' Theatres of Better Entertainment."—Skouras' theatres, St. Louis, Mo.

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"The House of Good Music."—Wichita, Wichita, Kans.

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"Shrine of the Silent Art."—Majestic, Jackson, Mich.

* * *

"In a Class Apart."—Royal, San Antonio, Tex.

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"You've Wanted Better Pictures. We're Showing Them."—Garrick, Burlington, Ia.

"Summer Season's Screen Sensations."—English's, Indianapolis, Ind.

* * *

"Best Pictures Always."—Playhouse, New York, N. Y.

* * *

"The Stars Our Canopy."—Airdome, Parkersburg, W. Va.

* * *

"Catering to People of Taste."—Arcade, Ann Arbor, Mich.

* * *

"The Temple of the Greater Stars."—Riviera, Anderson, Ind.

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"The House with the Summer Comfort."—Pantheon, Chicago, Ill.

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"The House of Individuality."—Lyric, Duluth, Minn.

* * *

"Everything for Comfort."—Colonial, Lincoln, Neb.

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"Always the Best for the Liberty Guest."—Liberty, Seattle, Wash.

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"Home of Super-Specials."—Broadway Strand, Detroit, Mich.

* * *

"Where You Always Feel at Home."—Rex, Ottumwa, Ia.

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"Pictures of Mastery, Merit and Magnificence."—Globe, McKeesport, Pa.

* * *

"Chicago's Perfect Theatre."—Central Park, Chicago, Ill.

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"The Strand is the Place You See the Good Ones."—Strand, Flint, Mich.

* * *

"It's Real Cool Here."—Palace, Racine, Wash.

* * *

"The Best in Photoplays."—Delmar and Congress, St. Louis, Mo.

* * *

"Pick o' the Pictures."—Saenger's, New Orleans.

* * *

"Where the Big Shows Play."—Alhambra, Rochester, Ind.

* * *

"Kalamazoo's Metropolitan Playhouse."—Majestic, Kalamazoo, Mich.

* * *

"Where the Ocean Breezes Blow."—Bonita, Tampa, Fla.

# Philadelphians Brave Steady Downpour To See Initial "Humoresque" Screening

With only a week in which to prepare and execute an exploitation campaign, Famous Players-Lasky and Stanley Theatre Co. representatives drew record attendance to the Academy of Music, Philadelphia, Pa., for the opening of "Humoresque." The photo shows the crowds that braved the rain to attend the initial screening.

WHEN a crowd is observed standing in front of a motion picture theatre it is inevitable that investigation will disclose one of two things—a remarkable photoplay or remarkable advertising. Frequently the two go hand in hand, but when the occasion is the opening of the engagement it is certain that the later is responsible. And when the crowd is standing in the rain the advertising is remarkable indeed.

The accompanying illustration shows the crowds that stood in the rain awaiting entrance to the Academy of Music, Philadelphia, Pa., prior to the initial screening of "Humoresque," the Cosmopolitan picturization of Fannie Hurst's story, published through Paramount, as a result of the intensive advertising campaign conducted. The men engaged in its execution accomplished two important ends—the breaking of a box office record and the demonstration of the irresistible power of exploitation.

Eli M. Orowitz, exploitation representative for Famous Players-Lasky in Philadelphia, cooperated with Abe L. Einstein, publicity manager for the Stanley Theatre Co., in the newspaper work, the former preparing the advertising copy and the latter going directly to the amusement editors in behalf of publicity. Numerous illustrated stories resulted, each especially written for the occasion.

Frank Buhler, general manager of the Stanley organization, who had witnessed the New York presentation at the Criterion, supervised Albert F. Wayne, musical director, in the preparation of a prologue, the score for which was arranged by David Kaplan, of the Virginia theatre, Atlantic City, N. J.

The photographs show the results. The "Sold Out" sign was displayed at seven o'clock in the evening. Matinee and night performances of the next two days saw the same standard of attendance maintained, and according to latest advices received the condition promises to continue indefinitely.

Great credit is due the gentlemen concerned in the campaign. With a picture which has established the reputation that is "Humoresque's" many advertising men would have made little special effort to "put it over." That different and far superior tactics were used in this instance, with the striking results mentioned, stamps the men responsible showmen of the finest type.

## Does Junk Pay?

Reports on attractions played, as well as newspaper advertisements from all parts of the country, indicate a rather general tendency toward the old familiar doctrine of "buying something cheap" for the warm weather. It is lamentable that such should be the case, and certainly the result of misdirected economy.

The advertisements themselves account in great measure for the dwindling business reported by the theatres that use them. The public that attends the motion picture theatre is not a circus public. The screen public remembers—and talks. Few exhibitors realize just how much their public does talk about motion pictures and motion picture theatres.

Were it possible to obtain acceptable statistics regarding the comparative results of the "junk" policy and the "closed for redecoration" idea, representative theatre men maintain the latter would be found preferable. But the exploitation idea is so far superior to either as to make comparison ridiculous.

# Mystery Novelty Brings Business

A bugler broke in upon the accustomed din of the Omaha business district at high noon recently with a shrill summons that quickly brought a crowd to the corner.

At the exactly suitable moment a woman attired in purple costume of Oriental design appeared upon a platform in front of a blank signboard and painted a few letters in meaningless order and arrangement.

The next day, and the next, and until the end of the week, the bugle repeated its daily call and the mysterious woman appeared in due time to daub energetically though to little effect upon the signboard. Pedestrians gathered upon adjacent corners and looked—and wondered.

Saturday marked the last appearance of the strange woman in purple, and on Saturday the painted words took on sequence and meaning. The engagement of "The Deep Purple" at the Moon theatre was announced to the curious public, and the newspapers conveyed the fact in a news story to those who were not present.

Edward Holland, Mayflower exploitation representative, evolved the idea. It can be adapted to practically any attraction on the market.

Driving with utmost force on exploitation in behalf of each and every attraction exhibited, the Superba theatre, Los Angeles, sets an excellent example for American theatremen. Accompanying photographs show the Superba during the run of "Under Crimson Skies," the campaign for which followed immediately that described in these pages last week used for "The Breath of the Gods." Consistent showmanship for all productions screened is the Superba policy, a policy which should be adopted by all exhibitors.

# *Exhaustive Superba Campaign Methods Serve Trade as Exploitation Example*

*The story of any exploitation campaign or presentation feature has two values, a news value and a service value. The latter determines in all cases the genuine merit of the story. News that does not reveal an adaptable idea is of momentary interest only. News that leaves with its reader a bit of knowledge that can be used by him to his advantage is the best type of exploitation information.*

IN the September 18 issue of EXHIBITORS HERALD it was this department's privilege to present to the trade exclusive photographs showing the exploitation and presentation used by the Superba theatre, Los Angeles, for "The Breath of the Gods," the recent Universal publication. Few instances of more thorough preparation for feature presentation have been chronicled at any time.

Upon this page are reproduced photographs showing the work done by the same theatre staff in connection with "Under Crimson Skies," another Universal production, which show the consistent manner in which exploitation and presentation are conducted for successive attractions. It would be difficult to say which campaign was the more thorough, though the photographic evidence gives the first slightly the better of the comparison.

More important than such a comparison is or can ever be is the fact made plain that the same high class exploitation and presentation is used for each and every attraction that plays the Superba. The fullest effort is put forth in behalf of each. There is no "soft pedal" doctrine in practice at this institution, allowing three or four attractions to struggle along as best they may that the picture scheduled to follow may have the benefit of a comparatively extraordinary campaign.

As a consequence of this system exploitation and presentation advance is extraordinarily swift at the Superba. It is natural that the staff should strive each week to make the current campaign better in every respect than that of the week before. When this unusual putting forth of effort is a weekly rather and a monthly necessity it is obvious that advance is correspondingly rapid.

The Superba method should be universally adopted.

Every picture that is shown upon American screens should be a picture worthy of the best efforts that can be made in its behalf. No picture not meriting such treatment should be shown by the exhibitor who wishes to make the most of his business.

The "soft pedal" tactics referred to above are in common use throughout the country. Exhibitors who proceed along the lines followed by the Superba management are few. When there are more of them the exhibitor's estate will be materially bettered. When all exhibitors adopt this principle producers will conform to the demands for better pictures that will naturally follow and the industry and civilization will benefit accordingly.

A close-up of the Superba lobby showing in detail the appropriate decorative scheme used. The waiting line gives an idea of the display's effectiveness.

# "Muses of Shadowland" Is Tableau Series Celebrating Circle's Fourth Anniversary

*Among the annual events of interest to exhibitors everywhere the "birthdays" of the Circle theatre, Indianapolis, Ind., occupy prominent place. Many readers will recall "The Festival of the Circle," the 1919 celebration described in the November 1 edition of this publication of that year. All will be interested in the present account.*

ADHERING to the excellent policy which has been in force at the Circle since its opening, the theatre as an institution was most strongly stressed in "Muses of Shadowland," the series of seven tableaux which constituted this year's ceremony. Accompanying illustrations give a general idea of the manner in which the feature was presented.

The lobby contained a birthday cake with four candles, the cake measuring three feet in diameter by one foot in thickness.

The seven episodes were designated "The Spirit of the Circle," "Comedy," "Drama," "Music," "Art and Color," "The Dance" and "Silhouettes." The costumes were designed by Frank Zimmerer, art director of the theatre, being elaborate in each instance save the finale, "Silhouettes," when the characters appearing in the former episodes appeared in black silhouette against a white sheet.

Ernest Schmidt, orchestra leader, composed a special score for the entire series, the finale bringing the musical as well as the pictorial and allegorical effects together in harmonious uniformity that spelled "Circle" and "good entertainment" identically to the Indianapolis public.

Ralph W. Lieber, who recently took over the management of the Circle, is to be congratulated upon the splendid showing made. No insignificant task was his when he assumed the place long held by S. Barrett McCormick, a pioneer and a leader in American theatricals. That he possesses qualities of showmanship and executive ability of the first rank is obvious in the light of this, his first big enterprise. Few spectacles of similar nature in theatre history have been as carefully thought out and executed.

An interesting sidelight on the Circle policy is disclosed with the information that though "Forty-Five Minutes From Broadway," a production excellently suited to advertising because of the remarkable success of the stage original, was the attraction during the anniversary celebration, heaviest stress was placed at all times upon the Circle theatre, the feature and the comedy, "An Overall Hero," being given secondary mention throughout.

A reproduction of the setting used at the Strand theatre, Brooklyn, N. Y., for the prologue used in connection with "Holland's Rustic Life and Waterways," an Educational short subject.

## *E. L. Hyman Makes Single Reel Feature Basis of Prologue*

**Innovations are invariably worth while, whether or not their availability as permanent features is such as to warrant standardization. Novelty always has been and will doubtless continue an important element in theatre entertainment. A recent innovation staged at the Strand theatre, Brooklyn, N. Y., merits attention.**

Edward L. Hyman, managing director of the Strand and long identified with high class presentation, recently abandoned his policy of straight feature presentation and used the first of a series of prologues for short subjects.

"Holland's Rustic Life and Waterways," and Educational single reel special, was the subject chosen. The Strand stage was set, as shown in the illustration, to represent a scene in Holland. Mme. Sylvia, singer and dancer, sang "My Zuyder Zee" from off stage at the opening, following this with a quaint Dutch dance number with her partner.

The first scene of the picture was a duplication of the setting used, and it followed immediately the conclusion of the prologue.

Mr. Hyman bases his claims for the new method on the statement that presentation for feature-length productions seldom can be made to apply to the entire picture, whereas the general tone of the short subject is maintained throughout its length.

## *Allan Dwan Gives Views on Exhibitor Film Advertising*

**Allan Dwan, producer of many important features in the past and responsible for "The Splendid Hazard," "The Heart of a Fool," "The Scoffer" and "The Sin of Martha Queed," First National attractions, recently gave his opinions on theatre advertising, views that exhibitors will be interested in learning.**

"I believe in newspaper advertising for the theatre," Mr. Dwan said with emphasis. "It is the best way in which to get over the message to the public. But the advertising must be attractive, definite and expressive. The message should be delivered in simple, yet dignified, language. The public has long since tired of superlatives and extravagant phrases. Our public of today is a discerning public, and it demands frank speaking on the part of an exhibitor in announcing and presenting his pictures. Above all, advertising must be convincing.

Allan Dwan's views on exhibitor advertising for motion pictures give the directorial angle on an important subject.

"I favor the old-fashioned way of delivering the message from house to house. This method I believe is most effective in advertising a bill being presented at a neighborhood or suburban theatre.

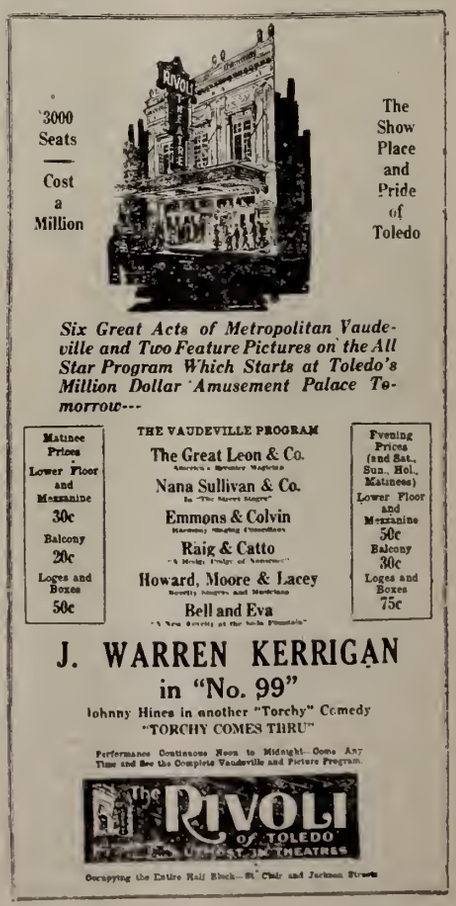
"But after all the message must be convincing. It must have the ring of truth in it. It must state definitely what's what in the matter. The public is willing to be informed, but the public is tired of being imposed upon."

## *McCormick's Circle Advertising Methods Applied to Rivoli*

**The exhibitor advertisers of the nation have awaited with interest the disclosure of the advertising methods which S. Barret McCormick, formerly managing director of the Circle theatre, Indianapolis, Ind., instituted when taking over the management of the Rivoli, Toledo, O. Some have looked for startling innovations. Those who thoroughly appreciate the business acumen of the man have not expected that he would abandon the methods that have won him exceptional success in the past.**

The accompanying reproduction of a recent three-column Rivoli advertisement shows the manner in which Mr. McCormick has applied his Circle advertising methods to the Rivoli. At a glance the composition is easily mistaken for a standard Circle display.

As in former copy, also, Mr. McCormick lays stress chiefly upon the theatre in his copy. The attractions advertised, "No. 99," J. Warren Kerrigan's Hodkinson publication, and "Torchy Comes Through," an Educational comedy featuring Johnny Hines, are prominently placed and well displayed, but the weight of the advertisement rests upon the theatre itself.




A three column advertisement used by S. Barret McCormick, managing director of the Rivoli theatre, Toledo, O., showing the extent to which he has followed Circle precedent.

# Champion Woman Flyer Appears in Person At New York Premiere Of "The Skywayman"

*Setting the pace for exhibitor exploitation of "The Skywayman," and demonstrating at the same time the sincerity of the published declaration that ten per cent of the profits from the picture would be donated to the families of the star, Ormer Locklear, and his pilot, Milton Elliott, the Fox Film Corporation conducted a New York premiere of the attraction at William Fox's Audubon theatre which merits the attention of the trade at large.*

Lobby of Fox's Audubon theatre, New York, during the premiere of "The Skywayman," an exploitation event which sets the pace for exhibitors throughout the country who wish to make the most of an exceptional box office opportunity.

THE photographs reproduced herewith give the essential information regarding the manner in which the attraction was circused at the theatre itself. Ten miniature planes were used, suspended on invisible wires and hung in battle formation. Ten miniature blimps carried the name of the picture, the star, and the playing dates. Eight specially painted signs, sixty by forty inches, were displayed in the lobby, carrying the details of the percentage award and the straight advertising copy, the whole decorated with pictures of planes in rapid flight.

To give additional punch to the advertising campaign Capt. Laura Bromwell, of the New York Police Department, who holds a world's record of looping the loop 87 times in succession, was obtained to give personal appearances at each performance. A Fox News which was screened in connection with the feature showed scenes of Miss Bromwell in action. Her contribution to the program consisted of an account of her adventures in the air, and electric lights in front of the theatre informed passers-by of her participation in the program.

Latest report from the theatre is to the effect that record attendance is being experienced.

The precedent thus established at the New York premiere will doubtless be approximated in showings of the picture throughout the United States. Due to Locklear's reputation among flyers little difficulty should be experienced in any section in obtaining the cooperation of an aviator in exploiting the picture. Neither should it be difficult for any exhibitor to obtain miniature planes for lobby use, and it is understood that excellent supplementary exploitation equipment is being provided at Fox exchanges.

Few attractions come to the exhibitor with such far-reaching ready-made publicity in their favor. Few attractions come to the showman with a demonstratedly practical exploitation campaign worked out for his adaptation. With the elaborations that American exhibitors invariably supply there is no doubt that "The Skywayman" will prove one of the exploitation sensations of the new season.

The electric announcement of the personal appearance of Capt. Laura Bromwell, holder of the world's record for looping the loop in a plane, at the New York premiere of Fox's Locklear production, "The Skywayman."

## "No Picture Old Until Screened," Says Downs

"Nothing is old until it has been printed," said a newspaper reporter to E. N. Downs, manager of the Knickerbocker theatre, Cleveland, Ohio, when an incident that had transpired four weeks ago was mentioned.

"By the same token, a picture is new until your patrons have seen it," reflected Mr. Downs, thereby voicing a conclusion of importance.

# Robertson-Cole to Publish Screen Version of "So Long Letty"

Al Christie is putting the finshing touches on "So Long Letty," which will be an early Robertson-Cole offering, the finishing touches including editing a 14,000-foot production into six reels, and the work of evolving a new type of title drawings. This latter undertaking is being done by E. G. Klein, of the Christie art staff, and Harry Barndollar.

"So Long Letty," according to Christie, will give to the exhibitor an attraction of recognized drawing power, the production itself preserving all of the best-remembered parts and the best lines of the original Morosco play, which was a success in every part of the country.

### Christie Includes Novelties

Mr. Christie has added numerous bits of screen business, and introduced beautiful backgrounds, and large assembles, all of which were carefully planned in an effort to make the screen production of "So Long Letty" an even more successful attraction than was the play in its spoken form.

"'So Long Letty,'" says Mr. Christie, "is an intimate domestic comedy-drama with such elaboration as will lift it into the 'super-special' class. We were especially fortunate in getting four such players as T. Roy Barnes, Walter Hiers, Grace Darmond and Colleen Moore to play the leading roles which were created in the stage version. We haven't called 'So Long Letty' an all-star attraction, but it is hard to point to any one of these four characters who is not in the star class."

"So Long Letty" includes something of a novelty in summer bathing. Bathing girls actually swim, not only in the ocean, but also in a huge beach casino, as part of an entertainment scene where some of the principal business of the play occurs. Christie has another novelty in addition to swimming bathing girls in a horse-car bathhouse scene in which the swimming girls are prominent.

### Story of Traded Wives

The story has to do with two young married couples who live in a picturesque California bungalow colony by the sea. One of the husbands is very rotund and a good trencher-man. Unhappily, his wife is a poor cook, and gives most of her time to "dolling up" preparatory to going out among the "white lights." The wife of the other young man, however, is a wonderful cook, but cares nothing for "gadding."

So it naturally appears that a trade of wives would work out for the greater happiness of all concerned. This is decided upon, and the complications which follow bring on situations which amused thousands during the three years in which the stage version toured America.

**VIRGINIA FOX,**
**Who is Buster Keaton's new feminine lead in his new series of comedies.**

## Remodel Star, Glen Falls

GLEN FALLS, N. Y.—The interior of the Star theatre is being remodeled. The proprietor is Dennis S. Regan.

## Open New House in Texas

CLEBURNE, TEX.—The Palace theatre, which will be operated here by Southern Enterprises Corporation, will be open about September 20. The Hall building on the north side of the square will be remodeled for the new theatre.

# Artistic Posters Will Be Supplied By American on "A Light Woman"

Five posters, said by American Film Company to be artistic and strong in dramatic appeal,, will give the public its "first call" to the special, "A Light Woman," adapted from Robert Browning's classic.

The 24-sheet with its richly colored art work and cast display will prove a big drawing card, it is believed by American officials. "Robert Browning's Immortal Classic" in large type and the title, "A Light Woman," appear on this 24-sheet.

### Have Four Other Posters

Four more good, dramatic action posters give an inkling of the plot, each one considered by American as a focus for more than passing interest and curiosity. The one-sheet, showing the siren standing framed in her doorway in all her loveliness, was designed to play up the sex appeal.

The first three-sheet is a bedroom scene. It shows one woman bewitchingly gowned, snatching a revolver from the hand of the other, and gives one of the exciting high points of the story. The second three-sheet depicts a quarrel between lovers. The faces of Helen Jerome Eddy and Hallam Cooley are in sharp profile.

### Gives Dramatic Keynote

The dramatic keynote, the climax of the play, is hinted at in the six-sheet, which shows the moment when the two men come to grips, mentally, with the woman standing between them with a big problem on her hands. The young man is tense, determined; the older man keen, alert, handsome.

Several of these posters will make excellent cutouts for lobby display.

One of the well executed sheets being distributed by the American Film Company for "A Light Woman."

Dead Men Tell No Tales

# Prominent Authors on Goldwyn Schedule

*Seventeen Novelists and Dramatists Furnish Material for the Productions to be Published by the Company During the First Quarter of the New Season—Prints Are Now in the Exchanges*

THE list of authors contributing to the Goldwyn product for the first half of the season of 1920-1921 reads like a directory of modern American novelists and playwrights, with a sprinkling of foreign authors. Goldwyn will publish sixty feature pictures the coming season in groups of about fifteen each.

Prints of practically all of the first group are now in all twenty-two Goldwyn exchanges ready to be shown to the exhibitors. A number of them have had first run showings. The Goldwyn West Coast studios at Culver City are at work filming the second set of publications.

The authors represented in the first series of Goldwyn 1920-1921 pictures are:

### Alexandre Bisson Is Author of "Madame X"

Alexandre Bisson, French dramatist, whose celebrated play, "Madame X," has afforded what is considered Pauline Frederick's greatest screen role. The Goldwyn picturization was directed by Frank Lloyd, whose work on this film brought him the distinction of being a featured director. Pauline Frederick gives the most striking and powerful interpretation of her career as the cast-off wife who commits murder to prevent her son learning of her degredation.

Gouverneur Morris, one of the most popular of American novelists, whose story of San Francisco's underworld, "The Penalty," has been picturized for Goldwyn under the direction of Wallace Worsley, with Lon Chaney of "Miracle Man" fame in the role of the legless Blizzard.

Katherine Newlin Burt, wife of Maxwell Struthers Burt, himself a short-story writer and poet, selected Goldwyn to film her first great success, "The Branding Iron." It is a Reginald Barker production with an all-star cast and is destined, in the belief of Goldwyn, to rank right along with "Madame X" and "The Penalty" as the dramatic and box office sensations of the season.

### Basil King's Story Proving a Success

Basil King, ranked as one of the best and most sincere of American novelists, spent nearly a year with T. Hayes Hunter and the Goldwyn staff in making his master photodrama of life after death, "Earthbound"—a picture that is declared by its producers to set new standards in directing, acting, photographing and producing. "Earthbound" has run five weeks in New York and five weeks in Chicago at legitimate theatres.

Rex Beach, famous as a writer of tales of adventure in Alaska, is represented by a picturization of his novel, "The North Wind's Malice," directed by Paul Bern and Carl Harbaugh. It is one of Mr. Beach's red-blooded Alaskan tales.

George Ade, most original and native of American humorists, contributed Jack Pickford's forthcoming stellar vehicle, "Just Out of College," adapted from Ade's famous farce. It gives Pickford his best role.

Mary Roberts Rinehart's story of life in a boys' "prep" school, "The Empire Builders," retitled for the films, "It's a Great Life," directed by E. Mason Hopper.

### English Author Is On Company Program

Arnold Bennett and Edward Knoblock, the first one of England's most representative novelists and playwrights, the latter an American dramatist now living in England, are represented by a picturization of their highly successful play, "Milestones." It was directed by Paul Scardon and has an all-star cast.

Maximilian Foster, one of the more successful of younger American novelists, has contributed the basis for a new Madge Kennedy starring vehicle in his story, "The Trap," which will have a new title.

Ben Ames Williams, prolific and popular writer of sea tales and stories of American life, furnished Jack Pickford with a well-fitting role in "The Man Who Had Everything."

Augustin MacHugh and Winchell Smith are responsible for the original play, "Officer 666," made into a photoplay for Tom Moore.

Garret Smith, a magazine writer, whose story of "Old Hutch Lives Up to It," has made one of Will Rogers' finest stellar vehicles under the title of "Honest Hutch." It was directed by Clarence G. Badger.

### Mabel Normand In Pearl Curran Tale

Pearl Lenore Curran, magazine writer, whose story of "Rosa Alvaro, Entrante," picturized under the title of "What Happened to Rosa," gives Mabel Normand one of her inimitable roles.

Robert Shannon, magazine writer, gave Madge Kennedy one of her most delightful roles in "The Girl With the Jazz Heart," directed by Lawrence Windom. Miss Kennedy will jazz her way into every heart in this picture, it is claimed.

Frank Brownlee, writer of scenarios, is the author of Hobart Bosworth's new photoplay, "His Own Law," produced by J. Parker Read, Jr., and published by Goldwyn.

The authors of the plays to be issued in the second quarter of the new season include:

Ben Ames Williams with a powerful sea tale, directed by Reginald Barker, with an all-star cast.

Leo Ditrichstein and Frederick and Fanny Hatton, whose comedy, "The Great Lover," marks the elevation of its director, Frank Lloyd, into the ranks of featured directors.

### "The Christian" Is Furnished by Caine

Hall Caine, whose "The Christian" is one of the century's most famous novels.

Harry James Smith, with "A Tailor-Made Man," his famous stage success.

Herman Bahr, with the comedy, "The Concert," in which Leo Ditrichstein appeared for two seasons.

Graham Moffatt's famous Scottish comedy, "Bunty Pulls the Strings."

Gouverneur Morris' "Yellow Men and Gold."

Rex Beach's popular novel, "The Net."

Channing Pollock's stage adaptation of O. Henry's story, "Roads to Destiny."

Basil King's famous novel, "The Eternal Law."

Mary Roberts Rinehart's novel, "A Poor Wise Man."

Edgar Allen Woolf's adaptation of Nalbro Bartley's story, "Shadows," which furnished the basis for "Head Over Heels" for Mitzi Hajos on the speaking stage, and in which Mabel Normand will star in films.

### Will Rogers Has An Irvin Cobb Vehicle

Octavus Roy Cohen's "Six Seconds of Darkness," for Tom Moore.

Irvin S. Cobb is represented by a picturization of Charles O'Brien Kennedy's adaptation of "Boys Will Be Boys." Will Rogers will star in it.

Oliver Bailey, American dramatist, will supply Madge Kennedy with another starring vehicle, "What the Doctor Ordered."

Catherine Henry, magazine writer, wrote the story "Prisoners of Love," which Betty Compson selected as her first starring vehicle. It was directed by Arthur Rosson and will be released by Goldwyn.

Peter Clarke MacFarlane, American magazine writer and novelist, whose story, "The Guile of Woman," has been selected for Will Rogers' use.


**human Harry Carey says**

**IT'S a long ways between water holes sometimes, but you'll get there quicker if you pack a grin instead of a six-shooter.**

*—Watch for "SUNDOWN SLIM"*


**DEAD MEN TELL NO TALES**

# Ruth's "Headin' Home" Will Have Madison Square Garden Premiere

## Tex Rickard Is Planning on a Daily Attendance of 36,000 Persons—Forty Piece Band Will Provide Music Throughout Run

Tex Rickard, well-known sport promoter, is to show the Kessel & Baumann photodramatic production "Headin' Home," starring "Babe" Ruth, at Madison Square Garden commencing on September 19 and running until the 28th. This will be the picture's premiere.

Rickard is making arrangements to seat more than 9,000 persons at one performance. With the schedule calling for four shows a day, it is thought that more than 36,000 people will crowd into the Garden daily to see the wonder man of the baseball world in his great motion picture drama.

### Use Forty-Piece Band

During the entire showing of the picture there will be a band of forty pieces and on the opening night an additional band of forty pieces will give a concert outside of the Garden.

In addition to the showing of the picture, Mr. Rickard has made arrangements that some prominent persons in both the sporting world and the picture field will be present as an added attraction. He has received the assurance of the world's champion pugilist, Jack Dempsey, that he will be there.

When the Yankee team gets back from their Western trip on September 24 "Babe" Ruth and his fellow members of the team will be present at the Garden to see their hero on the screen. The Washington baseball team, who also will be in the city at that time, will be the guests of the management on "Babe" Ruth night.

The New York Giants also are scheduled to be the guests at one of the evening showings.

### Plan Extensive Advertising

The showing of "Headin' Home" in what will be for the time being the largest motion picture house in the world, will have the greatest exploitation ever given to any amusement, it is claimed.

There are in the course of printing, and soon to be emblazoned on every poster stand within a radius of fifty miles of New York City, 1,000 24-sheets, 1,000 six-sheets, 4,000 three-sheets, 10,000 one-sheets, 5,000 half-sheets and 5,000 cards. In addition to the poster advertising Mr. Rickard has created a budget of more than $20,000 for newspaper advertising.

Another innovation to be made by Mr. Rickard in the showing of "Headin' Home" will be a dance after every last nights' performance at the Garden. A special jazz band has been engaged for this purpose.

The picture, it is claimed, was sold to Mr. Rickard by Herbert H. Yudkin of 130 West Forty-sixth street for the record price of $35,000 for the eight days of showing. Should Mr. Rickard want the picture for any additional days it is said he will have to pay a $2,000 a day rental for every day shown thereafter.

## Charles Logue Writes Mystery Story for First Jose Special Feature

Announcement is made that the first Edward Jose special production to be made for the Associated Exhibitors, Inc., will be a mystery story written by Charles A. Logue.

Mr. Logue is the co-author with Arthur B. Reeve of the serials, "The House of Hate," "The Hidden Hand," and "The Tiger's Trail." He has written features for Hazel Dawn, Mabel Taliaferro, Emmy Wehlen, Ethel Barrymore, Pauline Frederick, Tom Moore, Madge Kennedy, Emily Stevens, Geraldine Farrar, Mae Murray, Edna Goodrich and Gloria Swanson. He adapted Ambassador Gerard's "My Four Years in Germany," and adapted "The Brand," "The Crimson Gardenia" and "Too Fat to Fight," all by Rex Beach, and "Even as Eve," a Robert W. Chambers special.

## *Roy Clements to Be Dial Director*

*(Special to Exhibitors Herald)*

LOS ANGELES, Sept. 14.—Roy Clements, who directed "The Tiger's Coat" for Dial Film Company, has signed a long term contract with Louis Mayer. He will probably direct Anita Stewart.

**William J. Corbett as Uncle Sam and George MacQuarrie as the Post Master in "Uncle Sam of Freedom Ridge," the first of the new Harry Levey productions.**

## Two Whites to Play In Pinnacle Comedies

### John West Also Has Joined Company as Director; Works on First

Leo and Blanche White, who formerly worked with Charlie Chaplin, have joined Pinnacle Comedies. John West, comedy director, also has joined the company.

West already is working on the first comedy, which will be published in November.

Al Martin has been engaged as assistant to Mr. West and both of these fun fixers are working night and day on the first of the pictures, which will come in two chapters and get on the job every two weeks during the year.

Neal Hart is now working in "Skyfire," "Hell's Oasis" is his first Pinnacle production.

The third Neal Hart picture very likely will be a cattle yarn, instead of a lumber story, as was first planned.

"TRUMPET ISLAND"
A TOM TERRISS PRODUCTION
*From the Story by* GOUVERNEUR MORRIS

Intensely dramatic and abounding in spectacular scenes. The climax is reached in a honeymoon airplane flight into the center of a violent thunder storm, where the machine is wrecked. The fall of the shattered airplane, and its crash into a tree on Trumpet island, provide thrilling spectacles. There is a love story of rare charm, and the brave struggle of a man against poverty and then against the temptation which come with sudden wealth. Wild orgies in a metropolitan hotel are shown, followed by scenes on rugged and lonely Trumpet Island, to which Richard Bedell fled from vice. The shattered airplane brings Eve De Merincourt to the island.

FIRST SCENES FROM "THE LEOPARD WOMAN"

Two scenes from Louise Glaum's initial offering made by J. Parker Read, Jr., for Associated Producers Inc. House Peters has the leading male role.

# Rothacker's London Link Assured, President Tells Labor Day Crowd

## Declares Foreign Producers Are Preparing for a Big Invasion of the American Market; English Interests Active

The London link, which will enable the Rothacker Laboratories to give clients world-wide service, is assured. Watterson R. Rothacker made this announcement to a group of Chicago friends who gathered to celebrate his return from Europe.

"While in Europe I studied the foreign situation very carefully," said Mr. Rothacker, "I found the attitude in London most inviting. Producers abroad seemed to welcome a new enterprise, and they had some very nice things to say about the laboratory workers who are responsible for the quality of First National prints.

### To Return to London

"Their attitude, coupled with the observations I made concerning the possibilities of a laboratory in London, decided me to open one at the earliest possible date. I want to be present at the opening of the Coast laboratory in Hollywood, but immediately after that I hope to return to London to get construction started on a plant there."

Commuting via airplane between England, France and Belgium, Mr. Rothacker observed that foreign producers are getting ready for a big invasion of America.

### Activity in England

"I found great activity in English producing centers," he said. "The English producers made big promises some time ago, and now they are backing up those promises with plans that are materializing right along.

"Through the courtesy of Managing Director Bernard, of the Stoll Company, I visited the Stoll Studios. I was the guest of Cecil Hepworth and Capt. Kimberley, of the Hepworth Company, which is adding some splendid new studio units.

### Amazed at Progress

"Nathan Burkan, who returned on the Olympic with me, told me he was amazed by the wonderful productions now under way in Germany.

"In Paris, I found things humming at the Gaumont studios. In Paris I was entertained by Leopold Sutto, of the Caveart Company. In Antwerp I was the guest of Mr. Caveart, at the Caveart raw stock plant, which is one of the finest in the world."

While in London, Mr. Rothacker had several conferences with Sir Arthur Conan Doyle, regarding the production of "The Lost World," film rights to which Mr. Rothacker bought. Mr. Rothacker also arranged to have the famous author write an original story for him.

## Educational Claims Big Record for First Runs In Comedies and Others

Without any urge other than ordinary booking activities, various Educational Exchanges have recently been showing rivalry in the number of competing theatres in the same city they could book for Educational product during the same week, a report states.

New York is said to have paved the way with Educational pictures at each of the four big houses in a single week, including comedies at three of them, and few weeks have gone by without the record being equaled. Cleveland and Detroit followed with issues from this company appearing at rival theatres, and several other exchange centers have met the record.

This week E. W. Hammons, president of Educational Film Exchanges, Inc., announced that the record is being smashed by the Los Angeles branch with pictures at five houses. Irving M. Lesser, manager of the Los Angeles Exchange, wired the New York office this comment: "If we had more product we would be playing it also. Educational tops every exchange in the territory on first runs. No one exchange has ever before had so many first runs playing at one time."

## Two Serial Companies At Brunton's Studios

Production of "The Fortieth Door," to be Charles Hutchison's second Pathe starring vehicle, has been started at the Robert Brunton studios in Los Angeles. It will be a fifteen episode picturization of Mary Hastings Bradley's novel of that name.

The Brunton lot is now the scene of activity of both the Ruth Roland Company, filming "The Avenging Arrow," and the Hutchison unit. The serial star finished "The Double Adventure" in the latter part of August, completing the fifteen episodes in a little more than three months of steady work. It is an original story by Jack Cunningham, presenting a cast including Jose Sedgwick, Ruth Langston, Carl Stockdale and others.

Dead Men Tell No Tales

# Maxwell Karger to Produce Five Special Pictures Starring Lytell

## Director General for Metro Will Devote Entire Time for the Next Twelve Months in Making These Productions

Metro Pictures Corporation announces that Maxwell Karger, its director general, will devote his entire time for the next twelve months to the making of five Maxwell Karger special productions starring Bert Lytell.

Metro's decision to confer upon Mr. Lytell the exclusive supervisory services of Maxwell Karger and at the same time to give Mr. Karger the distinction of his own individual productions, was reached, a Metro official declared, after the executives of the company had been apprised from many sources of Lytell's growing strength as a box office attraction.

### Receive Commendations

Bert Lytell's value as a drawing card has been the subject of innumerable communications to Metro from exhibitors all over the country, the home office states. His recent work has earned him the highest commendation of shrewd American showmen and reviewers of motion pictures.

Five Maxwell Karger pictures a year, with Bert Lytell as the star, instead of perhaps six or more, means that each production will require more than two months in the making, which, it is pointed out, insures the most careful and painstaking production. In addition, Metro has made a good selection of stories for the star's use.

### First in Production

The first of the quintet of special plays for Mr. Lytell for 1920-21, "The Misleading Lady," already is under way at Metro's New York studios. With Lucy Cotton as his leading woman, Mr. Lytell is surrounded by a distinguished supporting cast. To follow "The Misleading Lady" will be "A Message From Mars," by Richard Ganthoney, the stage play in which the English actor, Charles Hawtrey scored over a period of years in this country and abroad; and "The Prisoner of Zenda," Anthony Hope's romantic melodrama. The title of the fourth has not yet been announced.

### Star Called East

Bert Lytell recently was called East by Metro to undertake his larger screen work under Mr. Karger's personal supervision. Star and director general had been in close association at Metro's West Coast studios in Hollywood for more than a year.

Maxwell Karger supervised the first of Bert Lytell's specials, "Lombardi, Ltd.," made last fall in California, as well as the three that followed that production there: "The Right of Way," from Sir Gilbert Parker's world known novel; "Alias Jimmy Valentine," from the stage play by Paul Armstrong, and "The Price of Redemption," from the novel of Anglo-Indian life by I. A. R. Wylie.

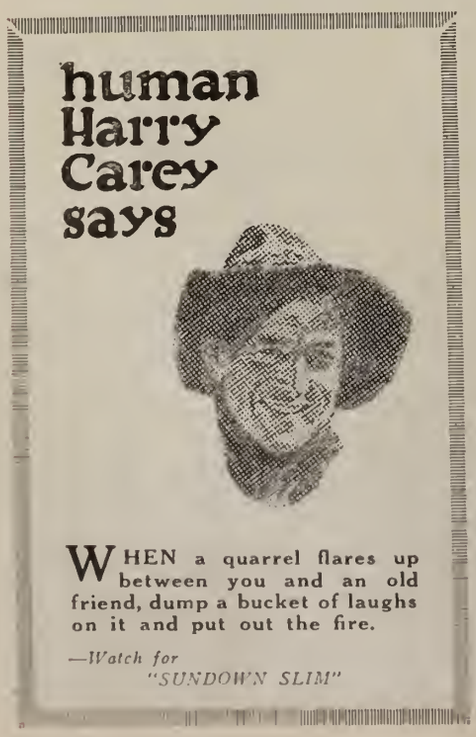
MAXWELL KARGER
Will produce five Bert Lytell pictures during the next twelve months for Metro.

## Mishawaka, Ind., Reopening

MISHAWAKA, IND.—The Century theatre has been opened for the season and will run every Friday, Saturday and Sunday night, with Sunday matinees. The house has been newly decorated and new fixtures and scenery have been installed.

## Coast Studios Close for Tribute to Star's Memory

All activity at the Lasky studio as well as all the other producing plants at Los Angeles ceased for a brief period Thursday afternoon, September 9, as a tribute to the memory of Robert Harron. The news of his death was felt deeply at the Lasky studio, where the popular young star was a frequent visitor and had many warm friends.



# *Bimberg Announces Plans to Produce Four Big Pictures During This Season*

A. J. Bimberg, the producer of Florence Reed pictures duirng the last two years, and the builder of the Times Square studios in Forty-fourth street, near Eighth avenue, announces plans for producing on a big scale. He has begun active preparations for a series of what he describes as "big-cast, elaborately mounted modern dramas on vital subjects of timely interest, to be known as Bimberg Productions." There are to be four of these this coming year, each measuring from five to seven reels in length.

"My productions," says Mr. Bimberg, "are frankly planned as showmen's pictures. Commercial appeal wll be the first consideration. Box office values shall determine my themes, casts and manner of treatment. My pictures will be marked by taste that will insure their being run in the best houses, moral tone that will make them welcome to family patronage, but most especially by the wealth of human interest and heart appeal that has characterized my productions in the past.

### Wants People to Talk

"Their action will be crammed with talking points. I will not be satisfied if people leave the theatre after seeing one of my pictures, declaring solely that it was a good picture. I want them to talk about the picture in a way that will send others to see it at its next showing.

"I will not wait for the completion of the production to hire a good exploitation man to discover novel exploitation angles in my film. These exploitation angles will be planned before the picture is taken. They will be made part of the script and my whole producing organizaton will bend every effort to strengthen those exploitation values and to bring them out to their best advantage. Every detail of the production will reflect all the showmanship a specially selected staff is capable of."

### Liebler Joins Staff

Mr. Bimberg has engaged the services of Theodore A. Liebler, Jr., the well-known Broadway playwright and producer, for whom the position of "liaison officer" has been created. Mr. Liebler will be a member of every department, representing each department in every other with a view toward attaining perfect cooperation in realizing the objects of the producton.

Announcement will be made soon, it is said, of the personnel of the remainder of Mr. Bimberg's organization, which is being recruited from among those who have made good or shown great promise in other companies. Actual work on the first of the series will commence in about a fortnight.

## Chicagoan Takes Lease

JACKSONVILLE, ILL.—F. W. Fischer of Chicago has leased the Grand Opera house and will operate it in connection with theatres in other cities. He has been in Jacksonville making arrangements for the season.

Dead Men Tell No Tales

CLEAN CUT COMEDY PRESENTED IN THESE EDUCATIONAL FILMS

Left—Scene from "Dynamite" a Mermaid comedy, featuring Lloyd Hamilton. Right—"Don't Blame the Stork" is the title of this Christie comedy with Harry Gribbon.

# *Theatres Throughout the Country Demanding Christie Productions*

Although the output has been more than trebled since Christie Film Company has been publishing through Educational Film Exchanges, Inc., the latter company reports that the demand from the principal theatres is for a further increase in the output.

Under the agreement between Educational and Christie, the producing company determined to center all its efforts on making each picture a super-two-reeler, and the welcome reported as given the new productions has determined a further effort on the product rather than increase in the number of pictures.

### First Runs in Boston

In New York the Rialto and Rivoli theatres have signed a contract for all of the new Christies. The same record of bookings is reported to run across the country. In Boston the Old South, Washington and Gordon theatres are giving the comedies first runs. In Dayton, Ohio, they are being shown at the Strand; in Columbus at the Temple and Valentine; in Cleveland at all of the Loew houses; in Cincinnati at the Walnut; by the whole Butterfield circuit in Michigan; by the Jones, Linick and Schaeffer theatres in Chicago through the Rowland and Clark houses in Pittsburgh; the Liberty in Terre Haute and the Finkel and Rubenstein houses in the Twin Cities.

A little farther west A. H. Blank is displaying them prominently in all of his houses, including the Rialto and Strand in Omaha, the Des Moines in Des Moines and the Princess in Sioux City. Stanley Chambers signed a contract for them for his Palace, Wichita. In Los Angeles all of the Christies are having their first run at the Kinema, and in Northern California the Turner and Dahnken circuit is caring for them, while they are booked over the whole Jensen and von Herberg chain in the Northwest.

### Allens Play Them

In Canada Jule and Jay J. Allen controlled the rights while the Christies were being handled in independent exchanges, and they welcomed the opportunity, it is declared, to get the new and more frequent comedies for every one of their houses; which stretch across the Dominion.

Bobby Vernon, Fay Tincher, Harry Gribbon and Eddie Barry are being featured in these comedies, and though the claim of the "all star cast" is avoided in the advertising, Educational points out that many of the supporting members of the company are equally well known, including such players as Vera Steadman, Helen Darling, Charlotte Merriam, Neal Burns, Teddy Sampson, Dorothy Devore and Laura La Plante. Colleen Moore, who was loaned to a feature company will later appear in these comedies.

DEAD MEN TELL NO TALES

ALBERT E. SMITH
presents
'TRUMPET ISLAND'
A TOM TERRISS PRODUCTION
From the Story by
GOUVERNEUR MORRIS

"Trumpet Island" is one of the big exhibitor pictures of the season. Excellently produced, at once strikingly unique and dramatically powerful, it merits the wide exploitation necessary at this time. Exhibitor's Herald of August 28

# DIGEST OF PICTURES OF THE WEEK

ONE of the most important bits of exhibitor news of the week is contained in Sol Lesser's story, "Why I Became An Exhibitor," on another page of the present issue of this publication. The statement is made that J. D. Williams, general manager of Associated First National Pictures, Inc., is considering plans for a prologue and presentation circuit to be conducted by that organization in connection with its attractions upon a national scale.

The remarkable presentation which has been accorded various attractions by Jack Callicott, manager of the Kinema theatre, Los Angeles, of which Sol Lesser is part owner, is familiar to the trade. It is reasonable to assume that the prologues contemplated by First National will be patterned closely after these features.

There is considerable promise in the proposition. It is the opinion of many who observe intelligently the trend of events in the industry that at least the more important productions will eventually be booked in something similar to this manner.

A thorough test of the theory should be made.

"IT'S A GREAT LIFE" (Goldwyn) brings Mary Roberts Rinehart's story to the screen in the polished and presentable type of production characteristic of the Goldwyn-Eminent Authors output to date. Cullen Landis, Molly Malone, Clara Horton and Ralph Bushman contribute skillful characterizations, E. Mason Hopper's direction giving the whole pleasing uniformity.

"SEVEN YEARS BAD LUCK" (Max Linder) is a distinctly "different" type of feature comedy. It is characterized by rapid action, new situations and bright, highly amusing content matter. The five reels seem like two, so entertainingly is the whole presented, and it is difficult to conceive of an audience which will not pronounce the entertainment good.

"THE BARBARIAN" (Salisbury Productions) promises much for future Monroe Salisbury features. His first independent production, it presents him at his best in an excellently staged and narrated story well suited to his talents. Jane Novak, J. Barney Sherry and Allan Hale are well known and capable players who give steady support, and the scenery which forms the background is among the most attractive ever screened.

"THE DWELLING PLACE OF LIGHT" (Hodkinson) is Benjamin B. Hampton's picturization of Winston Churchill's novel of the same name. A worthy doctrine is advanced in the strong story narrated and excellent character portrayals are contributed by Robert McKim, King Baggot and Claire Adams.

"THE HOUSE OF THE TOLLING BELL" (Pathe) is a picture strong in production and in its exciting development of weird and mysterious scenes centering about a haunted house. A girl and a man seek to win a fortune by a year's residence there in ghostly atmosphere. Brude Gordon's excellent work in the leading role and that of May McAvoy, who is co-starred, are among the important items. It will particularly please the patron fond of the unusual.

"THE HOPE" (Metro) is a spectacular melodrama adapted from a Drury Lane stage success. It is played by a special cast that includes Jack Mulhall and Ruth Stonehouse, and is a fast-moving series of scenes in English society life and East Indian army locale, with the climax in a volcano eruption and earthquake in Italy. A picture that should please the general patronage.

"MADAME X" (Goldwyn) presents Pauline Frederick in unquestionably the best performance of her career. It seems certain to be one of the winter's biggest pictures. A capable cast plays the story built on the theme of mother love, which suffers in no way from comparison with the stage production which was so pronounced a success. A heavy picture, but one certain to be long talked about.

"OCCASIONALLY YOURS" (Robertson-Cole) presents Lew Cody in a typical Cody role, surrounded by such notables of the silent drama as J. Barney Sherry, Betty Blythe and Elinor Fair. The picture was directed by James Horne and while it is along the lines of his "The Butterfly Man" and "Beloved Cheater" it holds the interest by reason of the star's finished performance, the fine direction and lavish settings.

"THE MASTER MIND" (First National) is a drama of the serious type in which Lionel Barrymore carries the lead, giving a capital performance. Vengeance is the theme of the play which ends with the regeneration of the man who schemes a revengeful end that would sacrifice a girl and ruin the career of a man. Will be interesting to the serious student of a screen drama.

"THE BRANDED WOMAN" (First National) gives Norma Talmadge ample opportunity for display of her emotional ability and personality in a society drama that is excellently produced and should give good account of itself upon the screens of the nation. Percy Marmont, Douglas Courtenay, Vincent Serrano and George Fawcett give support which stands out prominently.

# REVIEWS

Pauline Frederick in

## *MADAME X*

**Five-part drama; Goldwyn.**
**Directed by Frank Lloyd.**
**Published in September.**

*OPINION:* Pauline Frederick in the performance that is unquestionably the best of her career, adds worth to this screen play, valuable in itself for its sweeping success of a few years ago as a stage play.

The combination of the art of this star, skillful in emotional parts, with the play of tensity and depth, produces a feature certain to be one of the most talked about of the season. The play is a heavy one. It is tragic, tender and powerful and expounds with excellent dramatic possibilities, excellently met in every instance, the theme of mother love. Its heroine, driven to a life of sin by the narrowness of her husband's judgment, commits a murder to protect him and is defended in the courts by her own son.

There is a relieving touch in the pretty romance running through the story, but events for the most part are gripping, impassioned and impelling. Every detail of setting and playing has been given great care in presentation, making a harmony of art that is distinctly superior.

This play should be called especially to the attention of the high-grade patronage. A great deal can be promised for it without danger of their disappointment. The interpretation of the character of Jacqueline Floriet by Miss Frederick is one of the best bits of art that the screen has seen in months. The cast is all that it should be, with especial commendation due Casson Ferguson, who plays the part of the son. His performance is distinctly artistic. A couple of French crooks, supplied in good impersonations by Lionel Belmore and Willard Louis, offer the only light touches to the whole.

*SYNOPSIS:* Louis Floriet, refusing to forgive his wife for fleeing from his wrath and living with the friend who presses his attentions upon her, forces her into the life of a derelict. Twenty years later she comes back to France from Buenos Aires, believing that her son, Raymond, is dead. La Rocque, a crook who aids her return to France, learns that she is the wife of a man of wealth and tries, with the aid of two associates, M. Parissard and M. Merivel, to get possession of a fortune that was her's in her own right. To protect her husband from violence, she kills La Rocque and is brought to trial. Having refused to confer with her counsel, preferring death to freedom, she gets the shocking revelation in course of the trial that her defendant is her own son. The tragic end of the play brings the reunion of the two, but the death of the miserable mother.

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Monroe Salisbury in

## *THE BARBARIAN*

**Five-part drama; Salisbury Productions.**
**Directed by Donald Crisp.**
**Published in September.**

*OPINION:* Remarkable and awe inspiring scenery, showing a wide sweep of country virgin to the camera, elaborate presentation and a clean, vigorous theme are outstanding features of this story.

The magnificent Castle Lake district of northern California was used as the locale, with Mt. Shasta towering in the background. In one sequence of scenes the camera takes in seventeen lakes, each lake on a different level.

The story was originally written by Theodore S. Solomons and appeared in a widely read fiction magazine. In filming it, however, Donald Crisp, the director, made several drastic changes in theme which differ widely from the published story.

Monroe Salisbury depicts a role particularly fitted to his ability. The work of Barney Sherry, Jane Novak, Alan Hale and the other players of the Monroe Salisbury company is in keeping with the high standards of the production.

*SYNOPSIS:* Eric Straive (Monroe Salisbury) is brought up in the North woods by his father, a recluse, who was formerly a college professor. The boy supplements his immense knowledge of nature with book learning of society and polite customs. A party of ultra-rich people arrive and camp on his land, building a tent city for their luxurious convenience. Their object is to gain possession of a part of his land by fair means or foul. He frustrates their plans but falls in love with the daughter of the land-grabber in so doing. The failure of the rich to embarrass him by their sham etiquette is a humorous touch. A terrific fight between Straive and the man who comes nearest to being the "heavy" of anyone in the picture furnishes a real dramatic punch.

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Mary Roberts Rinehart's

## *IT'S A GREAT LIFE*

**Five-part comedy-drama; Goldwyn.**
**Directed by E. Mason Hopper.**
**Published in August.**

*OPINION:* In this picture Goldwyn has presented an ideal summer film, full of diverting entertainment of wholesome yet lively type.

It is a fanciful story of youth and romance that one can chuckle over and absorb full enjoyment from without excessive effort of concentration.

It is a picture that will appeal perhaps more to the suburban and small town houses, and will go particularly well in any community boasting of a university, college or preparatory school.

The cast is a notable one, with Cullen Landis, Molly Malone and Clara Horton in the principal roles. Ralph Bushman, son of Francis X. Bushman, also has an important part.

Light comedy dramas of this type require skill and sublety on the part of the director, and E. Mason Hopper has demonstrated his finesse by the manner in which he has handled the mirth-making situations.

*SYNOPSIS:* Stoddard III is a prep school student, who besides being on the verge of being expelled is despondent because he has not heard recently from his sweetheart, Lucille Graham. His chum, known as "The Wop," has dreams of a cannibal kingdom, and drives home his theories on this point when Stoddard finds a pearl in an oyster eaten in a little restaurant near the school. "The Wop" has Stoddard practically "sold" on the cannibal kingdom idea when Eloise Randall comes to visit. Stoddard falls hard for her, and dreams of a south sea kingdom vanish. Stoddard, desiring to present her with a pearl on the day she leaves, eats innumerable oysters, and his stomach's agonies make it impossible for him to keep the tryst he had with her. Lucille, his original sweetheart, comes to visit him and in the school's infirmary explains a sprained wrist kept her from writing and all ends well.

**The famous trial scene from "Madam X" in which Pauline Frederick stars. (Goldwyn).**

Lew Cody in

## *OCCASIONALLY YOURS*

**Six-part comedy-drama; Robertson-Cole.**
**Directed by James W. Horne.**
**Published September 12.**

*OPINION:* Lew Cody is up to his old tricks in "Occasionally Yours" i. e., breaking hearts and winning new ones. Despite the handicap of a rather conventional story he, with the able assistance of an all-star cast and the careful direction of James W. Horne, follows up his former successes "The Beloved Cheater" and "The Butterfly Man" with another pleasing performance. He plays with admirable poise and restraint and his portrayal of a wealthy artist, with youth, good looks and plenty of time at his disposal is all that could be desired and gives him every opportunity to exercise his specialty—love making.

The feature could, without harm, end with the fifth reel, but a sixth has been added as a sort of anti-climax. This, however, does not detract from the picture's value. Clever subtitles abound throughout the film adding materially to its enjoyment.

To Betty Blythe falls the leading feminine role, that of Bunny Winston; J. Barney Sherry has a prominent part as John Woodward; Elinor Fair appears as his daughter Audrey, while Cleo Ridgely, director Horne's wife, also appears in a minor role as does his little daughter. "Boots," a Fox and English terrior dog, fairly runs away with the bit assigned him. Here's a pup that will bear watching.

The piece is nicely mounted and the artist's studio scenes will give the exhibitor an excellent angle upon which to hinge his exploitation.

*SYNOPSIS:* Bruce Sands, wealthy young artist, to escape the attentions of an insistent widow, Bunny Winston, deserts his New York studio for a visit to his friend John Woodward, who owns a pretty home in the country. Here he meets Audrey, his host's charming daughter who promptly falls in love with the artist. Audrey meets with an accident when her horse becomes frightened and throws her. Bruce is led to believe she will not recover by the country doctor and promises Audrey he will make her his wife. She is not seriously injured, however, and he regrets having pledged himself. His conversation with an aunt is overheard by Audrey who is broken hearted. To complicate matters Bunny marries Audrey's father, then involves Bruce in a compromising scene and follows him to the city. The disillusioned daughter and father seek comfort in one another's embrace, while Bruce renews a friendship with a former sweetheart, after denouncing Bunny.

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Lionel Barrymore in

## *THE MASTER MIND*

**Six-part drama; First National.**
**Directed by Kenneth Webb.**
**Published in September.**

*OPINION:* Lionel Barrymore's reputation as master of stage and screen skill assures the popularity of this, his latest play, from the wide following whom his excellence of character interpretation pleases.

Vengeance is the theme of the screen story, Lionel Barrymore playing the part of a cleverly conniving disciple of psychology and telepathy who vows vengeance upon the lawyer whose court room triumph means the execution of the former's brother for a crime of which he is innocent. Barrymore, as Henry Allen, is given every advantage in the exercise of his art.

Settings are of a dignified plainness, and the parts of other members of the cast are subordinated to bring into relief the skill of the star. Events move with a deliberation becoming to such a drama. There is nothing more exciting than an automobile accident quickly passed over, although early scenes staged in and about the prison are gripping. There is not a vestige of humor, the only light touches relieving the heavy dramatic trend being in the love scenes between the girl and her lover, the lawyer.

There is an unusual feature in the offering of a middle aged character in the leading part, also in the good emotional work that the boy prisoner presents in the court room and prison scenes. Indeed, the picture is different in so many ways from the usual that it remains for the peculiarities of an exhibitor's audience to determine its favor.

Gypsy O'Brien in the part of the sweetheart of the lawyer is attractive and well cast. Percy Holton plays in excellent manner the part of the young Richard Allen. Bernard Randall and Bradley Barker, Marie Shotwell and Charles Brandt play as a quartet of crooks in commendable fashion.

*SYNOPSIS:* In revenge for the successful prosecution of his brother Richard, accused of murder, by Cortland Wainwright, district attorney, Henry Allen, whose two passions are the study of psychology and his love for the brother, schemes to return the hurt and take from the lawyer that which he holds dearest. He develops a scheme that begins with the taking out of prison and educating abroad of a girl with whose portrait Wainwright has fallen in love. Upon completion of her education he surrounds her with a pretending family, presumably to cover her past, brings the girl and the lawyer together and permits them to marry. Then comes a climax wherein the past of the girl and the criminal record of her "family" is exposed by Allen who also forces Wainwright to resign his candidacy for governor. Before this is made effective, however, Allen suffers a change of heart, realizing that vengeance is not man-meted but God-visited, and he leaves the lovers to fame and happiness.

**LEW CODY**
**and his fair colleague Elinor Fair in a scene from "Occasionally Yours," (Robertson-Cole).**

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May McAvoy and Brude Gordon in

## *THE HOUSE OF THE TOLLING BELL*

**Six-part drama; Pathe.**
**Directed by J. Stuart Blackton.**
**Published in September.**

*OPINION:* Startlingly sensational and highly imaginative, brimming with ghostly and eerie effects, this picture combines the attributes of the high-grade screen drama that J. Stuart Blackton produces when at his best.

It is crammed with realistic effects in presentation of the story adapted from one of Edith Sessions Tupper's series of Louisiana stories. The inbred superstition of the whites and blacks of that locality is the theme skillfully played upon by the author and amplified in graphic forcefulness by the director, who has made a great deal out of his material. A house on a lone, neglected plantation is the setting of the majority of scenes. From a cupola at its top sways a tolling bell, terrorizing the neighborhood, familiar with its reputation as the home of haunts.

Swaying shutters and wind-driven curtains, casket beds, secret doors that swing in and out, ghosts that roam the house, hands that apparently come out of the air and turn knobs—these conceptions and others akin to them supply thrills with a dramatic intensity that keeps the attention fixed and the spectator fascinated from beginning to end of the picture.

There is no doubt but that Brude Gordon, continuing the quality of the art he displays in this picture, which introduces him—an English actor—to America, will easily keep a place well in the front ranks of distinguished screen players. He brings a freshness and fullness of masterful skill to the screen, and is wholesomely good looking with a manly sturdiness and vigor. He has been given an unusually competent supporting cast. May McAvoy, with whom he is herewith co-starred, fulfills in excellent manner the requirements of the role. Edna Young and William Jenkins lend bright touches of humor as a pair of old colored servants. Eulalie Jensen, William R. Dunn and Edward Elkas play capitally in other important parts.

The picture is distinctly a work of art. The patron who likes the unusual will be enthusiastic over "The House of the Tolling Bell," as will be the one who enjoys the working out of scenes and effects difficult to portray. Lighting features are a real achievement. Pictorial results are excellent, particularly "close-ups," of which there are many. The atmosphere of the neglected southern farm country is capitally presented. Titles are uncommonly well done. The whole is strong and virile.

*SYNOPSIS:* The strange will of Anthony Cole requires any relative who would be heir to his fortune to live for a year in his personal chamber in the mansion on the lone Cole plantation, with Cole's corpse in its casket in a cupola room above the bedroom. The tolling of the bell that hangs in the cupola is regarded by the superstitious folk of the neighborhood as the sign of death. Relatives whom it summons, even in their fear, when it tolls for the death of the master, include his grandson, Richard Steele, a young man, the son of a dis-

inherited daughter. In the neighborhood is Lucy Cole (May McAvoy), another relative. The two young people, ignorant of one another's presence there, take up their abodes in different parts of the mansion. Steele wins the love of Lucy in the end by rescuing her from another designing relative, Jules La Roque, who seeks to marry her for the two to earn the fortune together. There is surprising conclusion in the discovery that Anthony Cole is not dead, after all, but planned the test of courage and directed it from the cupola room.

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Benjamin B. Hampton's

## *THE DWELLING PLACE OF LIGHT*

**Seven-part drama; Hodkinson.**
**Directed by Jack Conway.**
**Published in September.**

*OPINION:* If the name of Winston Churchill means anything to the motion picture public, it should contribute to the success of Benjamin B. Hampton's new picture, "The Dwelling Place of Light," adapted from Mr. Churchill's novel of that name. The picturization of a story concerning the turbulent days precipitated upon a New England manufacturing town because the manager of the factory is a ruthless, cold-blooded man forms the basis of the story's plot.

The action drags somewhat. The scenes contrast the wretched condition of the strikers and the love affairs of the factory manager (Robert McKim) and the way in which he ruined the Butler family, the emotional agony of the girl, and the kindliness of the philanthropist and philosopher (King Baggot). The work of these three players is splendid. They make the most of their parts.

The lesson that "The Dwelling Place of Light" seeks to bring home is that only in giving to others and in establishing a happy medium for the settlement of disputes can the light of happiness and peace be found. Exploit this lesson as a possible solution to the labor unrest which exists today and which this picture sets forth. This has a real box office value. In addition, the prominence of the author, Winston Churchill, and of the producer, Benjamin B. Hampton, should get desired results.

Besides Claire Adams as Janet Butler, Robert McKim as Claude Ditmar, King Baggot as Brooks Insall, the adequate cast includes Ogden Crane as Chester Sprole, Beulah Booker as Julia Gallagher.

*SYNOPSIS:* Janet Butler (Claire Adams) is secretary to Claude Ditmar (Robert McKim), general manager of the Hampton Mills. His chief interest in life is women. Under another name, Elsie Butler (Lassie Young) Janet's younger sister, carries on an affair with him. In due course Elsie suffers the result of her affair with Ditmar. Ditmar settles a thousand dollars on her, and she leaves for Boston, where her money is stolen. A woman takes her in. Elsie is virtually a prisoner. She writes this to her chum. Ditmar has become enamoured of Janet. Because his attentions become persistent, Janet leaves him. On top of this, the factory men demand better conditions, and Ditmar turns them down. Brooks Insall (King Baggot), a member of the board and something of a philosopher, advises him to go slow, but Ditmar angrily refuses to listen to caution. Insall and Janet work among the suffering strikers, and here they learn to love each other Elsie's chum shows Janet the letter about her being a prisoner. Insall motors to Boston to get her and bring her home to Mrs. Butler. Janet goes to Ditmar's office to kill him. She can't. He attacks her. Mrs. Butler rushes in, fires and wounds him. Janet sends her out and remains to confront the authorities. She is arrested for shooting Ditmar. Ditmar recovers. He has Janet brought to him. Unless she changes her mind and comes to him the exact way he wants her to come, he will tell the police who shot him. He gives her until the next day to think it over. Mr. Butler is killed in the fight which ensues between the "scabs" and the strikers. Mrs. Butler has seen so much disaster that she becomes lightheaded. Insall returns the next day with Elsie. He shows Ditmar up in his true colors, and not only is Ditmar deprived of Janet but he also loses his position with the Hampton Mills. Insall succeeds him. The only bright light in the Butler family is the love affair of Janet and Insall and their approaching marriage.

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Special cast in

## *THE HOPE*

**Six-part drama; Metro.**
**Directed by Herbert Blache.**
**Published in September.**

*OPINION:* Spectacular melodrama in an atmosphere of British society life and East Indian army quarters, "The Hope" deserves a more expressive and informative title. The attraction must be advertised to bring box office success.

The faith that "hope is the essence of courage," held out against misfortune by the mother of a young English nobleman, the Earl of Ingestre, whose impaired fortune is one item that brings difficulties to oppose his intention to marry Lady Brenda, is the suggestion made in the title. The two are members of a segment of British aristocracy possessed of more social prestige than funds. The power of a money lender to play them to the social advantage of his daughter results in bringing the greatest trouble of all down upon her own head.

Vivid pictures of life in England, East India and Italy form the background of the play, with the frequent interjection of spectacular features that should get over. There is an earthquake in Italy with scenes of a volcano in action and the cracking, crumbling and falling of buildings. A battle in the Indian country hills at Khyber Pass between British riflemen and insurgent natives offers more excitement.

Jack Mulhall plays the part of the young Lord in agreeable manner. Ruth Stonehouse as Olive Whitburn and Marguerite de la Motte as Lady Brenda Carlyon carry the important feminine roles in capital way. Frank Elliott is well cast as the villainous Hector Grant, and the part of Michael Whitburn is given notable interpretation by Herbert Grimwood.

The play is a screen adaptation of a Drury Lane stage success. The use of East Indian draperies and costumes would make appropriate lobby adornment in exploitation of the picture.

*SYNOPSIS:* Michael Whitburn, blackguardly usurer, assuming for business purposes the name of Milton Dudley, keeps his daughter Olive in ignorance of his profession. He arranges with the Duchess of Remington to sponsor Olive socially—the price that he asks for not forcing payment of her debt to him. At the home of Harold, Earl of Ingestre, fiance of Lady Brenda Carlyon, Olive meets Captain Hector Grant, a society rake. He knows her identity and threatens her father with disclosure unless he is reimbursed with loans. The quartet meet again in India, where the two men are in the King's Rifles. Grant deceives Olive into a secret marriage, refuses to acknowledge her as his wife and drives her from him with revealing her father's secret. He renews his siege for the heart of Brenda, who previously spurns his affections, and leads her to believe that the Earl is the husband of Olive. Searching for her to discover the real truth, Ingestre finds Olive in Italy. An earthquake kills Grant on his way to make reparation, and Lady Brenda learns the real situation.

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## Signs With Special Pictures

Arthur G. Hopkins, title writer, has been signed to work exclusively for the Special Pictures Corporation. Mr. Hopkins wrote the subtitles for "Seven Years Bad Luck," Max Linder's American-made feature length comedy, and is said to have refused several offers from eastern producers to work with Special Pictures in Southern California.

An interesting bit of action from "The Hope," a Metro picture with an all-star cast.

Norma Talmadge in

## *THE BRANDED WOMAN*

**Six-part drama; First National.**
**Directed by Albert Parker.**
**Published in September.**

*OPINION:* In "The Branded Woman" Norma Talmadge again demonstrates her great emotional ability and the charm of her personality. The story itself is society drama developed along the lines of a near tragedy that almost results because of an indiscreet marriage, a dissolute parent, and a beautiful daughter.

As the daughter, Miss Talmadge shoulders the brunt of the burden of this picture. The star is charming and convincing, despite the frailty of her role.

Albert Parker, who directed the picture, as well as writing the scenario with Anita Loos, has for the most part utilized the opportunities offered by the story. The lightings are excellent, and the interior scenes very good.

Miss Talmadge has splendid support. In Percy Marmont, as Douglas Courtenay, and Vincent Serrano as "Velvet" Craft, she has two foils which enable her to show her emotional capabilities to good advantage. George Fawcett as Judge Whitlock, has a small part, which he makes the most of at all times.

The adequate cast includes Miss Talmadge as Ruth Sawyer, Percy Marmont as Douglas Courtenay, Vincent Serrano as "Velvet" Craft, George Fawcett as Judge Whitlock, Grace Studdiford as Dot Belmar, and others.

*SYNOPSIS:* Ruth Sawyer is the unhappy victim of a notorious marriage between her parents. Judge Whitlock, her grandfather, disowns his son and makes the wife, "Dot" Belmar, swear never to claim her daughter. The Judge adopts Ruth under the name of Sawyer, and is known to her only as her guardian. The story proper opens with Ruth in a stylish boarding school. "Dot" Belmars is now associated with "Velvet" Craft in running a gambling house "Dot" decides to hit at the Judge through Ruth. Accordingly, she breaks her promise and goes to see the girl. She is recognized as a notorious woman, and Ruth is dismissed as an undesirable pupil. Her mother takes her to the gambling den, and initiates the girl into its loathsome secrets. When the Judge returns from Europe, he goes for Ruth immediately and saves her from the degradation of such a life. Later he has the place closed. Ruth is broken up over her branded name. The Judge introduces her to Douglas Courtenay, a youthful British diplomat. Douglas is recalled to Paris, where a valuable post is awarded him. The Judge and Ruth cross on the same ship, and the inevitable happens. Following her grandfather's advice, Ruth does not tell Douglas her story. Several years pass, Ruth and Douglas are very happy with their baby daughter in Paris, where Douglas is advancing steadily. And then "Velvet" Craft enters into Ruth's life again. Ruth has to give him money to buy his silence. She slips, however, when she gives him several large pearls from her necklace and the firm from whom her husband bought it finds this out when Douglas takes the necklace to them for them to add two more pearls. The jewelry house puts a detective on Ruth's trail and also on Velvet's. In the end Ruth is forced to confess. Douglas puts a wrong light on her explanation, and says his faith in her is destroyed. She returns to her grandfather's home, where several months later, Douglas, thoroughly repentant, finds her, and happiness reigns once more.

GLADYS GEORGE,
Who has a prominent role in "Homespun Folks," a Thomas H. Ince production distributed by Associated Producers, Inc.

Max Linder in

## *SEVEN YEARS BAD LUCK*

**Five-part comedy; Linder.**
**Directed by Max Linder.**
**Publication not fixed.**

*OPINION:* Max Linder, the French comedian, has in his first independent five-reel production presented the comedy world with a "different" type of fun film.

It is characterized by lightning-like action, new pieces of comedy business, new situations, and the subtitles by Arthur G. Hopkins are worthy of special mention for their brilliancy.

The comedy is a subtle blend of the slapstick and the parlor type, with the latter predominating. Linder himself is in practically every scene, and does some clever acting in his changes of characterizations.

It is a fun film that will please any audience, even the most blase metropolitan first nighters. One of its charms is that it seems more like a two-reeler than a five, because of the snappiness of the action.

It concerns the adventures of a young man, who after a night at the bowl breaks a large cheval glass, and then starts his "Seven Years Bad Luck." Everything befalls him from being run over by automobiles to being bedfellow to a group of angry lions.

The comedy has a well-sustained plot, and Linder has resorted to trick photography and double exposure effects with rarity.

It is probable that Linder has been forgotten by many theatregoers, but "Seven Years Bad Luck" will put him on the cinema comedy map with both feet for some time to come.

The title should suggest first-class exploitation possibilities to any live exhibitor.

Mr. and Mrs. Carter De Haven in

## *KIDS IS KIDS*

**Two-part comedy; Paramount.**
**Published in September.**

*OPINION:* The lively troubles of a young couple who—to their misfortune—are known to be "fond of children," occupy the footage of the present comedy comfortably.

Because of this repute they have the questionable privilege of taking care of a neighbor's child whose flowing curls, his mother's pride and joy, are sacrificed on the altar of amusement for several energetic youngsters that the couple shelter when an orphan asylum burns. A series of mischievous maneuvers on the part of the youngsters take their guardians in continual chase after them, upstairs and down, to their great weariness and to considerable damage to themselves and their belongings. There is a climax when the row of kiddies range themselves in their hosts' bed and leave the two to spend the night on a hard sofa.

The picture should appeal to those who like comedies with child actors, and the amateur horticulturists who have struggled themselves with their first gardens will appreciate the opening reel's efforts of Jack and Jill to plant a plot.

Chester players in

## *A FRESH START*

**Two-part comedy; Educational.**
**Published in August.**

OPINION: Here is a comedy that will be howled to success everywhere. It goes boldly beyond the pale of the popular trained dog and monkey picture and introduces a couple of real and lively lions who lash their tails and cavort around a hotel in a way that produces some of the best fun that months have produced in the comedy line.

The fresh start is made when the two leading crooks leave prison, relieving the warden in their last embrace of his valuables. They fall in with his wife, and there follows a series of wild scenes with first one and then the other caught with her in compromising situations by the pursuing husband.

## Film New Torchy Comedy Appropriately On Beach

"Torchy at the Beach," the working title of the fourth "Torchy" comedy, produced by Master Films, Inc., and issued through Educational exchanges, is appropriate, for a greater portion of the scenes for this picture are being made at Long Beach by Johnny Hines and his company.

Interior scenes are being made at the Thirty-Eighth Street studio. About two weeks more work remains to be done on the comedy, and work then will be started on the fifth. "Torchy in High," issued by Educational the week of Sept. 5.

## Howard McCoy, Minnesota Manager, in New Orleans

NEW ORLEANS, LA.—Howard W. McCoy has become manager of the Palace theatre, the position vacated by Ben Piazza who is now manager of the St. Charles Orpheum. Mr. McCoy comes to New Orleans from St. Paul, Minn., where he managed the Schubert theatre.

DEAD MEN TELL NO TALES

# With the Procession in Los Angeles

*By Harry Hammond Beall*

Mary Pickford has assembled a notable staff for her forthcoming production. Frances Marion, author of the story, will direct. She will be assisted by Al Wuerker. Louis Howard, formerly studio manager for Lois Weber, has been engaged as production manager. Stephen Gosson, formerly technical man with Selznick and who won the world's competition for architectural designing, will be technical director. Henry Cronjager, recently first cameraman for Marshall Neilan will handle the photography.

* * *

William A. Vanderlyn has been appointed art director for King Vidor productions. He was formerly with Griffith, Thomas Ince, Selznick and Clara Kimball Young.

* * *

Virginia Fox has been signed by Metro as leading woman for Buster Keaton. She served her comedy apprenticeship with Sennett.

* * *

Edward McWade has been given an important character role in Metro's picturization of "The Marriage of William Ashe."

* * *

Jack Holt has been signed to play the lead in the new Mary Miles Minter picture, scheduled to start early in September.

* * *

Charles West, who has been seen in support of Monroe Salisbury and other big stars who require a peculiar type of "heavy" has been cast for the role of "Tom Denning" in "The Witching Hour," now being produced as a William D. Taylor Realart Special.

* * *

The work of Roy Stewart in "The Money Changers" was the feature of the preview of that picture held here at the Windsor Theatre in Hollywood. Filmed by Benjamin B. Hampton from the novel by Upton Sinclair, the story gives excellent opportunity to other members of the cast including Robert McKim, Claire Adams, Edward Piel and George Webb.

* * *

Gladys Brockwell is to be seen in a forthcoming Edgar Lewis production, "The Sage Hen."

* * *

Lillian Langdon, widely known character player, beat a profiteering landlord in court. He kited the rent and tried to evict her when she refused to pay the unjust increase.

* * *

It is not quite certain when Bessie Love will begin her work on Dickens' "Old Curiosity Shop." In the meantime she is resting at her home in Laurel Canyon, Hollywood.

* * *

With her seventh First National attraction, "The Second Latchkey" completed, Katherine MacDonald is taking a short vacation.

* * *

Some of the most spectacular and beautiful dances ever filmed are being put on by Marion Morgan in connection with Allen Holubar's initial independent production for First National titled, "Man, Woman, Marriage."

* * *

Charles Ray will rattle around the outskirts of his studio on a narrow gauge railway especially built for the small town scenes of "Nineteen and Phyllis," his forthcoming First National picture. The star will vary his "rube" role in this picture by appearing as a village Beau Brummel, yellow shoes, brindle derby n' everything.

## Making Two Reelers

**TOM SANTSCHI**
**Soon to be starred in a series of fifteen two reel Western productions. Cyrus J. Williams is making them; Pathe will distribute.**

* * *

Sidney Franklin has taken his troupe to the Brunton studios where work will continue on "Parrott and Company," his initial feature for First National distribution.

* * *

Alice Lake is back in the film colony after a vacation at the beach. Her latest picture, "Body and Soul" has been completed by Metro and she is soon to start on another.

* * *

With several thousand feet of lake and forest exteriors for "The Trail of the Axe," his forthcoming independent production, Dustin Farnum is back at the Brunton studios. The star spent several weeks on location near Fort Bragg, California.

* * *

Hugh Fay, well known comedian, established a precedent recently when he insisted that a clause specifying that he would not be a target for custard pies, be inserted in his contract. Fay gave as his reason his belief that the slap-stick comedy is on the decline and that the "dressed-up" mirth-reel will be the thing of the future.

* * *

Tom Mix and Billy Elmer re-staged the well known William Tell stunt on the Fox lot during the filming of "The Prairie Flower." With Elmer playing the role of the sheriff, Mix picked four buttons from the "heavy's" vest with his six shooter.

"Forbidden Fruit" is announced as the title of Cecil B. DeMille's forthcoming feature now under production at the Lasky studio. Agnes Ayres, Forrest Stanley, Clarence Burton, Theodore Kosloff, Kathryn Williams, Theodore Roberts, Julia Faye, Shannon Day and Bertram Johns are in the cast.

* * *

Wellington Wales, business manager of the Marshall Neilan studio, plunked a bucket down into the old-fashioned well in his back yard and drew up a load of oil. Great excitement by Wellington Wales. "Hello, Pop," observed Wellington, Jr., "I'm playing oil man," whereupon the young hopeful poured another gallon of good lubricating oil into the well and blew up one perfectly good dream of wealth.

* * *

Herbert Standing, veteran of stage and screen, has returned to work after an accident that confined him to his home for several months. He is supporting Wanda Hawley in a new Realart production.

* * *

Walter Perry has been selected by Metro to enact the comedy detective role in "Cinderella's Twin," Viola Dana's new Metro starring picture. Perry is a veteran character actor and has seen service with Triangle and other pioneer companies.

* * *

Monroe Salisbury and his mother have joined the colony of photoplayers domiciled for the fall and winter at the Hollywood hotel. The hostelry's weekly hops resemble a ballroom set in which practically all the stars of the movie world participate.

* * *

Universal City boasts of the youngest high executive in filmdom. He is Irving Thalberg, who shares with Isadore Bernstein, production manager, responsibility and credit for the conduct of the big plant. Thalberg was formerly Carl Laemmle's private secretary. When Mr. Laemmle left for Europe he named him as his personal representative.

* * *

"One a Minute," the stage success by Fred Jackson, who wrote "The Naughty Wife" and other Broadway comedies, has been selected by Thomas H. Ince as the next starring vehicle for Douglas MacLean.

* * *

In the absence of J. D. Hampton in the East, the responsibility of studio management has fallen upon Henry King, the director. He is also directing H. B. Warner in a screen version of "When We Were Twenty-one."

* * *

Dorothy Phillips is considering a trip to Honolulu when "Man, Woman, Marriage," her First National super-feature, is finished by Allen Holubar. She is in need of a rest after the strenuous day and night work of the past few months.

* * *

Irving Cummings has been signed by Universal to play opposite Carmel Myers in "The Orchid." Cummings is now in New York, but will leave immediately for the coast.

* * *

Violet Clark, well known scenario writer, has been engaged by Thomas H. Ince as a screen scribe. She will leave New York for Los Angeles soon.

DEAD MEN TELL NO TALES

# Reading The Ouija Board

With J. B.

New York City, Sept. 14, 1920.

ARTHUR KANE has been busy paging furniture and statuary for his new estate at Larchmont, N. Y. Mr. Kane expects to become lord of the Manor about October 15.

* * *

JOE SAMETH is covering the territory like a blanket of dew and "Youth's Desire" will soon be showing in every state in the Union.

* * *

"SI" GRIEVER of Chicago is in New York buying pictures and selling at the same time. Keeps him stepping but he can do a hundred in ten flat.

* * *

EDDIE BONNS was in Omaha last week, having completed the first leg of a run to the coast. The Alamo Boat Club, of which Eddie is Rear Commodore and scorer, held its fall regatta on Sunday. Eddie was greatly missed.

* * *

CHARLIE CHAPLIN and brother SID are at the Claridge but they are as hard to approach as a wampus. Probably been shot at before.

* * *

PERCY DUBB says "If Jack Pickford had remained on the magic rug at the Los Angeles hotel the family name might not have been dragged in the mire of Montmartre."

* * *

HARRY NICHOLS, EXHIBITORS HERALD special road man, arrived in New York this week. Harry is one of the fastest workers in his line in America and when it comes to percentages he has "Babe" Ruth backed off the boards. Philadelphia exhibitors are now being Nichol-plated for EXHIBITORS HERALD.

* * *

GEORGE BLAISDELL, who has held down the editorial chair on the M. P. World for some time, grabbed his hat off the hook last Tuesday, September 7, and said he was through. His resignation took effect at once.

* * *

The N. A. M. P. I., after sparring for time a week, will get together this week.

* * *

GEORGE TRENDLE, who looks after the Kunsky interests in Michigan, was a Rialto visitor last week. Harry Scott was with him.

* * *

ARTHUR JAMES, it was announced at a dinner given at the Biltmore hotel by the owners of the M. P. World, will assume charge of that publication's editorial staff as editor-in-chief. He will give up his motion picture publicity bureau, which has offices in Chicago and Los Angeles.

## *Jewish New Year Is Observed at Capitol*

*(Special to Exhibitors Herald)*

NEW YORK, Sept. 14.—A special number, in recognition of the Jewish New Year, "Rosh Hashonah," which occurs on Sept. 13 and 14, is being presented at the Capitol theatre during the present week. The Invocation sung in the religious services and Kol Nidre, whose musical qualities have given it a recognized position in concert repertoire, are the selections.

The Capitol soloists, Marie Stapleton Murray, Melanie Verbouwens, Sudworth Frasier and Bertram Peacock, sing the chant. Helen Scholder, celliste, who made her first appearance at the Capitol theatre last week after a two-year concert tour of Europe, plays the Kol Nidre solo. The quartette is appropriately garbed in the traditional gowns and an imposing setting, built around a huge tablet of the ten commandments, is designed by John Wenger.

## *"Way Down East" On Third Week In New York Theatre*

NEW YORK, Sept. 14.—D. W. Griffith's "Way Down East" has entered upon its third week at the Forty-fourth Street theatre, where Mr. Griffith's new colors, lights and effects are creating an entirely new following for this rural play of New England life. The introduction of a special prologue and the display of gorgeous gowns and furs has rejuvenated this old classic of the American stage.

The cast, headed by Lillian Gish and Richard Barthelmess, includes Lowell Sherman, Burr McIntosh, Mary Hay and Mrs. Morgan Belmont. "Way Down East" is shown twice daily, including Sundays, at 2:15 and 8:15.

## Hemmer Executives Study Public Tastes

### Service Corps Are Sent Out to Question Patrons of Film Theatres

Executives of Hemmer Superior Productions, Inc., have established a service corps, through which it hopes to keep in close touch with the changing tastes of theatre audiences so that Hemmer productions can have a timely appeal, which many pictures lack.

**Question Theatre Patrons**

The campaign opened by sending out five groups to visit New York theatres and quizz patrons as to their likes and dislikes. Considerable data of value was compiled, it is announced.

Mr. Hemmer was elated when discussing the outcome of the first effort of the enterprise and said that he was considering plans for its extension.

"We are trying to reduce to as exact a science as possible a system whereby we will be able to learn what the people want in the way of a motion picture," he said. "We feel also that we have attained some measure of success as a result of our trial of the system.

**Receive Courteous Answers**

"All persons approached by the corps during the tour gave frank expressions of opinion and although they were unaware as to the purpose of the interrogations, the questioners carried out their work so tactfully and diplomatically that no difficulties were experienced whatsoever. Men and women alike were quizzed and in every case courteous and helpful information was forthcoming."

## *St. Louis House Sets "Humoresque" Record*

*(Special to Exhibitors Herald)*

ST. LOUIS, Sept. 14.—A careful checking shows that 7,000 persons paid to see "Humoresque" at the Delmonte theatre opening here Labor Day. This establishes a new national record for the picture. Orchestra Hall, Chicago, had the best previous day.

**Dead Men Tell No Tales**

# "What the Picture Did For Me"

VERDICTS ON FILMS IN LANGUAGE OF EXHIBITOR

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**It is a co-operative service FOR THE BENEFIT OF EXHIBITORS.**
**TELL US WHAT THE PICTURE DID FOR YOU and read in the HERALD every week what the picture did for the other fellow, thereby getting the only possible guide to box office values. Address "What The Picture Did For Me," EXHIBITORS HERALD, 417 S. Dearborn St., Chicago.**

## First National

**Don't Ever Marry,** a Marshall Neilan production.—Excellent summer bill. A whirlwind comedy. Neilan is some producer. Good business and satisfied all. Two days.—Elmer Ham, Gaines theatre, Irvine, Ky.—Transient patronage.

**Yes or No,** with Norma Talmadge.—Good picture. Many compliments on it from my patrons. One of the star's best pictures. Explain title in your advertising. It is a little doubtful to guess what it means.—Charles H. Ryan, Garfield theatre, Chicago, Ill.

**Married Life,** a Mack Sennett production.—Big business seven days. Gave universal satisfaction.—H. C. Horater, Alhambra theatre, Toledo, O.—Transient patronage.

**Don't Ever Marry,** a Marshall Neilan production. — Excellent comedy-drama. Ran packed houses on it. Everybody greatly pleased with it.—Nemic & Strombo, Auditorium theatre, Stillwater, Minn.—Neighborhood patronage.

**A Temperamental Wife,** with Constance Talmadge.—Not nearly as good as **Virtuous Vamp** and did not draw as well. Constance does not draw for us as she ought to.—W. H. Creal, Suburban theatre, Omaha, Neb.—Neighborhood patronage.

**Polly of the Storm Country,** with Mildred Harris Chaplin.—Good picture, but star is not very popular here. Average business.—Paul L. Shew, Wonderland theatre, Clinton, Ind.—General patronage.

**The Woman Gives,** with Norma Talmadge.—Norma Talmadge always a great card here. Big business two days. First National sure leading the field in money getters.—Elmer Ham, Gaines theatre, Irvine, Ky.—Transient patronage.

**The Love Expert,** with Constance Talmadge.—This production and **In Search of a Sinner** not as good as the star's other First National pictures.—Custer Carland, Victoria theatre, Frankfort, Mich.

**The Fighting Shepherdess,** with Anita Stewart.—A fine picture in every respect. Pleased everybody. They are giving this star the proper vehicles at last and she certainly makes good.—J. H. Vaughan, New Orpheum theatre, Maquoketa, Ia.

**Polly of the Storm Country,** with Mildred Harris Chaplin.—Played this with Harold Lloyd in **High and Dizzy.** Record-breaking business. Lloyd got the money and put over Harris seven days.—H. C. Horater, Alhambra theatre, Toledo, O.—Transient patronage.

**The Yellow Typhoon,** with Anita Stewart.—No exhibitor can make a mistake on this one. Star is always good, and her dual role characters in **The Yellow Typhoon** are splendid. Will stand extensive publicity.—Geo. E. Simmons, Avonia theatre, Avon, Ill.

**Human Desire,** with Anita Stewart.—Good attendance but did not please 40 per cent. Star not appealing in this characterization and theme not especially attractive excepting possibly to a few women.—T. C. Shipley, Essaness theatre, Rushville, Neb.—Small town patronage.

**The Woman Gives,** with Norma Talmadge.—Just half way fair.—Herman Blomeke, Opera House, Springfield, Minn.—Home patronage.

## Fox

**The Square Shooter,** with Buck Jones.—An excellent Western picture. I can't see how any exhibitor could knock this picture. If you want something in Western don't miss this one. See for yourself. Great drawing card.—A. J. Steggall, Opera House, Fayette, Ia.

**Love's Harvest,** with Shirley Mason.—Not quite up to standard of **Molly and I,** yet a picture that sends them all away satisfied.—W. C. Read, Patriot theatre, DeKalb, Texas.—Small town patronage.

**Should a Husband Forgive?** with Miriam Cooper.—A real special. Anyone ought to make good on this.—Herman Blomeke, Opera House, Springfield, Minn.—Home patronage.

**Wings of the Morning,** with William Farnum.—Get this one if you like to have your patrons stop at the box office and tell you, "That was a fine picture." It certainly is, and more than pleased.—Chancellor Bros., Dreamland theatre, Arcanum, O.—Neighborhood patronage.

**Sink or Swim,** with George Walsh.—Just an ordinary picture. Don't boost it too much.—Preston Bros., Empress theatre, Rockwell City, Ia.

**Her Elephant Man,** with Shirley Mason.—Very good production, but not as good as we were led to believe. However, it drew a big crowd in spite of a rain. Put it over at regular admission and advertise it. It will get you the money.—H. A. Larsen, Majestic theatre, Oakland, Neb.—Small town patronage.

**Her Elephant Man,** with Shirley Mason.—A fine picture. One that pleased young and old. Advertise it to the limit. You can't go wrong.—A. J. Steggall, Opera House, Fayette, Ia.

**Wolves of the Night,** with William Farnum.—This is a good one and drew big business for two days. Farnum is well liked.—Chancellor Bros., Dreamland theatre, Arcanum, O.—Neighborhood patronage.

**Molly and I,** with Shirley Mason.—One of the best pictures we have ever shown. Boost it to the limit.—W. C. Read, Patriot theatre, DeKalb, Tex.—Small town patronage.

**The Orphan,** with William Farnum.—For a real Western it's a knockout. Plenty of action and good story. Will pay to play two days, as many will come and see it for the second time.—H. A. Larsen, Majestic theatre, Oakland, Neb.—Small town patronage.

**The Terror,** with Tom Mix.—A good Western, as usual. The biggest house on Mix yet. Mix is a sure bet with us.—Peter Krauth, Denison theatre, Denison, Ia.—Neighborhood patronage.

## Goldwyn

**The Strange Boarder,** with Will Rogers.—The more we get of Will Rogers the more we want of him. This picture is a dandy and did better business for us than any of the others we have played.—W. H. Creal, Suburban theatre, Omaha, Neb.—Neighborhood patronage.

## *What Every Exhibitor Knows*

Every exhibitor knows that his box office provides the finances of the entire industry.

Every exhibitor knows that the checks he signs pay the costs of production and distribution.

Every exhibitor knows that the volume of his box office income depends directly upon the quality of his show.

Good pictures are absolutely essential to the enduring prosperity of the box office.

Producers can improve their product only as rapidly as they are shown past shortcomings and accomplishments.

Every subscriber to EXHIBITORS HERALD owes it to the industry to take an active part in the advancement of the motion picture by bringing his findings to the attention of the trade at large in this department.

**Dangerous Days**, with a special cast. —Good picture.—L. M. Browne, Majestic theatre, Ponca City, Okla.

**Partners of the Night**, with a special cast.—This is exceptionally good, but did not get any business for me.—Peter Krauth, Denison theatre, Denison, Ia.—Neighborhood patronage.

**The Brand**, with a special cast.—If your people like Northern plays, then try this. It's a good Northern play. Raise your admission—it will stand it. We made the mistake and did not, consequently did not get the attendance. —H. A. Larson, Majestic theatre, Oakland, Neb.—Small town patronage.

**The Road Called Straight**, with Louis Bennison.—Here is one that will please most any audience. It is along the same line as all his plays. A good moral to it.—Jno. I. Saunders, Cheney theatre, Cheney, Kans.—Neighborhood patronage.

**Sis Hopkins**, with Mabel Normand.—Just a fair program picture. Pleased about 75 per cent.—L. A. Hasse, Majestic theatre, Mauston, Wis.—Neighborhood patronage.

**Upstairs**, with Mabel Normand.—Good. Many patrons said it was better than **Mickey**. Book it.—Mrs. Ida B. Rowe, Opera House, Eddyville, Ia.

**The Gay Lord Quex**, with Tom Moore. —The poorest of Tom Moore's pictures. Slow and draggy action holds the picture down. Perfect cast and production keeps the picture from being a total failure.—W. H. Creal, Suburban theatre, Omaha, Neb.—Neighborhood patronage

## Hodkinson

**The Sagebrusher**, with Roy Stewart.—A splendid Western full of entertainment.—E. A. Armistead, Alamo theatre, Newnan, Ga.—Small town patronage.

**Live Sparks**, with J. Warren Kerrigan. —This is a good Kerrigan picture. Much better than **$30,000**. They like J. Warren, so give him good stories.—Chancellor Bros., Dreamland theatre, Arcanum, O.—Neighborhood patronage.

**The Volcano**, with Leah Baird.—A beautiful girl. Well acted picture, but nothing to the plot.—Hackett & Krauss, Hackett's theatre, Port Gibson, Miss.—Neighborhood patronage.

**$30,000**, with J. Warren Kerrigan.—Fine business and star great, but story is not strong enough for him. His last few pictures have been very weak.—Paul L. Shew, Wonderland theatre, Clinton, Ind.—General patronage.

**The White Man's Chance**, with J. Warren Kerrigan.—Picture fairly good. —E. A. Armistead, Alamo theatre, Newnan, Ga.—Small town patronage.

## Metro

**A Chorus Girl's Romance**, with Viola Dana.—Great for box office and entertainment. Nuff said.—L. M. Browne, Majestic theatre, Ponca City, Okla.

**Shore Acres**, with Alice Lake.—A 100 per cent production. A real story well played. Edward Connelly as Uncle Nat Berry did the finest piece of character work ever screened. He stamps his individuality indelibly upon the mind. One can never forget him. Alice Lake is easy to look at and hard to forget. Bill it strong and play it for an extended run at advanced prices. It will stand up for any claims you make for it. Everybody satisfied.—J. C. Jenkins, Auditorium theatre, Neligh, Neb.—Neighborhod patronage.

**A Modern Salome**, with Hope Hampton.—I could not begin to handle the crowd. Perhaps they expected something else in the story. However, they seemed to be pleased. You can't go wrong on Metro special.—Jack Cairns, Brooklyn theatre, Detroit, Mich.—Neighborhood patronage.

**Lombardi Ltd.**, with Bert Lytell.—Failed to make expenses with this picture, although star is well known and liked. It seemed to please those who saw it.—A. N. Miles, Eminence theatre, Eminence, Ky.

**Should a Woman Tell?** with Alice Lake.—This is a dandy picture. It appeals to all classes. The kind of picture

the better class likes well. It gets the men also. Metro is sure putting out some A-1 pictures. You can't go wrong with Metro. They get the money at the window.—Ellis Irvin, Cozy theatre, Newkirk, Okla.—Neighborhood patronage.

**Burning Daylight**, with Mitchell Lewis. —A real honest-to-goodness picture. With a few exceptions it follows the book. It is a big treat to any audience. Go now and book it. It's great.—Jack Cairns, Brooklyn theatre, Detroit, Mich. —neighborhood patronage.

**The Gold Cure**, with Viola Dana.—Fine picture. Everybody liked it. Full of laughs.—A. J. Steggall, Opera House, Fayette, Ia.—College town patronage.

**The Way of the Strong**, with Anna Q. Nilsson.—Splendid. Had scores of compliments on it. It, with Lloyd's **Haunted Spooks**, brought me a full house.—A. N. Miles, Eminence theatre, Eminence, Ky.

**Shore Acres**, with Alice Lake.—Picture pleased greatly. Had the most wonderful storm and wreck scenes, which made the picture.—Custer Carland, Victoria theatre, Frankfort, Mich.

## Paramount

**You're Fired**, with Wallace Reid.—Good comedy for Reid. — Herman Blomeke, Opera House, Springfield, Minn.—Home patronage.

**Why Change Your Wife?** a Cecil B. DeMille production.—Perfect picture. Lavishly staged, and pretty gowns adorn the stars. Class A picture that you can faithfully recommend to your patrons. —Charles H. Ryan, Garfield theatre, Chicago, Ill.

**Double Speed**, with Wallace Reid.—Boost this one. It's a fine comedy-drama.—Preston Bros., Empress theatre, Rockwell City, Ia.

**The Roaring Road**, with Wallace Reid. —Good all-around clean picture for the entire family and just about the best one we ever ran of Reid's. Rain spoiled attendance.—A. N. Miles, Eminence theatre, Eminence, Ky.

**It pays to Advertise**, with Bryant Washburn.—Good comedy-drama. However, not the star's best picture.—Merle Rhoda, Palace theatre, Royalton, Minn. —Small town patronage.

**The Tree of Knowledge**, with Robert Warwick.—A very good picture. Kathlyn Williams is really the star. She runs away with the show. A perfect cast and almost a perfect picture.—W. H. Creal, Suburban theatre, Omaha, Neb.—Neighborhood patronage.

**The Woman in the Suitcase**, with Enid Bennett.—A pretty good picture. Miss Bennett takes the leading role real well. A picture with which you can use some real catchy advertising.—Strombo & Nemic, Auditorium theatre, Stillwater, Minn.—Neighborhood patronage.

### THRILLS AND SUSPENSE IN "BRIDE 13"

Scene from the William Fox fifteen part serial which was directed by Richard Stanton from E. Lloyd Sheldon's story.

**His Wife's Friend,** with Dorothy Dalton.—We cannot bring them in with this star. This picture is poor.—Preston Bros., Empress theatre, Rockwell City, Ia.

**Bill Henry,** with Charles Ray.—Very good picture. Ray brings me good business.—C. E. Belden, Midway theatre, Mogollon, N. M.—Mining Camp patronage.

**Uncle Tom's Cabin,** with Marguerite Clark.—Good picture to be run in a negro theatre. Should not be run anywhere else.—Palace theatre, Mound City, Ill.

**The Poor Boob,** with Bryant Washburn.—Good. Makes a nice, reasonable picture to show with serial.—A. N. Miles, Eminence theatre, Eminence, Ky.

**You're Fired,** with Wallace Reid.—Reid always pleases. Draws big crowds and worked hard to please, which he always does.—Jack Cairns, Brooklyn theatre, Detroit, Mich.—Neighborhood patronage.

**Extravagance,** with Dorothy Dalton.—I always like Dorothy and she was fair in this.—Herman Blomeke, Opera House, Springfield, Minn.—Home patronage.

**The Busher,** with Charles Ray.—A dandy baseball picture which drew the largest Saturday night crowd we've had in months.—W. H. Creal, Suburban theatre, Omaha, Neb.—Neighborhood patronage.

**Double Speed,** with Wallace Reid.—A good picture, although not up to Reid's other pictures. Star and title will draw.—Strombo & Nemic, Auditorium theatre, Stillwater, Minn. — Neighborhood patronage.

**I'll Get Him Yet,** with Dorothy Gish. Just a good program picture. Dorothy is well liked in our house.—C. H. Thomas, Community theatre, Galva, Ia.—Small town patronage.

**The Vamp,** with Enid Bennett.—A very pleasing picture, but the war part spoiled the effect.—J. W. Williams, Cozy theatre, Checotah, Okla.—Neighborhood patronage.

**The Romance of Happy Valley,** a D. W. Griffith production.—As all of Griffith's productions ending too sad and gruesome. Good but failed to register.—Hackett & Krauss, Hackett's theatre, Port Gibson, Miss.—Neighborhood patronage.

**Nugget Nell,** with Dorothy Gish.—Here's a star with pep that pleases the people who come. Isn't known, so doesn't draw.—S. C. Vale, Pictorium theatre, Dennison, O.

**Come Out of the Kitchen,** with Marguerite Clark.—Fair. Eugene O'Brien supports Miss Clark in this. That may be a good drawing card.—Cowan Oldham, Dixie theatre, McMinnville, Tenn.—Neighborhood patronage.

## Pathe

**Passersby,** with Herbert Rawlinson.—The best picture under Blackton banner. A truly wonderfully directed picture which fully pleased everyone. Good business for the one day.—Mrs. J. A. Dostal, Ideal theatre, Omaha, Neb.—Neighborhood patronage.

**Simple Souls,** with Blanche Sweet.—A nice little picture that will satisfy. Nothing great but it pleases and is good entertainment where you change your program nightly.—Charles H. Ryan, Garfield theatre, Chicago, Ill.

**The Right to Lie,** with Dolores Cassinelli.—A fair picture, but star does not draw well here.—Strombo & Nemic, Auditorium theatre, Stillwater, Minn.—Neighborhood patronage.

## She's Grown Up

LILA LEE

**Who used to be known as "Cuddles" on the vaudeville stage, is quite a young lady now. Did you see her in "The Prince Chap," the Paramount feature, starring Thomas Meighan?**

**An Old Maid's Baby,** with Baby Marie Osborne.—Fair picture. Would take better if they would show more of circus.—C. E. Belden, Midway theatre, Mogollon, N. M.—Mining camp patronage.

**Man and His Woman,** with Herbert Rawlinson.—This went over big for one day, as we failed to get it for the first day run. Had we been able to get it as bought and booked, would have been the biggest box office picture for the summer.—Mrs. J. A. Dostal, Ideal theatre, Omaha, Neb.—Neighborhood patronage.

**The Deadlier Sex,** with Blanche Sweet.—A picture that will pleasingly appeal to any audience. Two days to good business.—George E. Simmons, Avonia theatre, Avon, Ill.—Neighborhood patronage.

**The Right to Lie,** with Dolores Cassinelli.—Picture fair. Star not popular.—C. E. Smith, Auditorium theatre, Stillwater, Minn.

**Our Better Selves,** with Fanny Ward.—Only fair. Miss Ward does not draw for me. Poor business.—C. E. Belden, Midway theatre, Mogollon, N. M.—Mining camp patronage.

**The Girl in the Web,** with Blanche Sweet.—A truly good picture. The best work of the star under Pathe banner. Poor business for one day.—Mrs. J. A. Dostal, Ideal theatre, Omaha, Neb.—Neighborhood patronage.

**The Blood Barrier,** a J. Stuart Blackton production.—Another good Blackton picture with Sylvia Breamer and Robert Gordon. Business good. Picture well liked.—Charles H. Ryan, Garfield theatre, Chicago, Ill.

## Realart

**39 East,** with Constance Binney.—Binney's best picture. As nearly perfect in reproduction of human life and character as could be screened. Excellent support.—Hardin Ent. Co., Odeon theatre, Hardin, Mo.—General patronage.

**The Stolen Kiss,** with Constance Binney.—Very good. Star new here, but seems to draw and please very much. Realart so far has been A-1.—Merle Rhoda, Palace theatre, Royalton, Minn.—Neighborhood patronage.

**Miss Hobbs,** with Wanda Hawley.—This is just the kind of a picture that everyone likes to see. A wonderful cast of prominent young stars. If business has been dull, book this picture and don't be afraid to boost it. It will put up the S. R. O.—Ellis Irvin, Cozy theatre, Newkirk, Okla.—Neighborhood patronage.

**Miss Hobbs,** with Wanda Hawley.—This is a dandy picture. Good direction, fine cast, excellent photography. If succeeding pictures are as good, this star is made.—J. H. Vaughan, New Orpheum theatre, Maquoketa, Ia.—Critical patronage.

**Erstwhile Susan,** with Constance Binney.—Not one-half as good as it is cracked up to be. Realart people should not boost their pictures above the rest of the film corporations.—Strombo & Nemic, Auditorium theatre, Stillwater, Minn.—Neighborhood patronage.

**The Stolen Kiss,** with Constance Binney.—A nice, clean picture. Good for any theatre. Went over big.—Peter Krauth, Denison theatre, Denison, Ia.—Neighborhood patronage.

## Republic

**Girl of the Sea,** with Betty Hilburn.—Not much to this one. Pleased only a few.—E. A. Armistead, Alamo theatre, Newnan, Ga.—Small town patronage.

**The Gift Supreme,** with a special cast.—Seena Owen, Lon Chaney and others make this a good picture. It is an underworld type of story. It is exceptionally good and has heart appeal.—Charles H. Ryan, Garfield theatre, Chicago, Ill.

**Children of Destiny,** with Edith Hallor.—This truly did please, and especially Miss Hallor. The story was the whole thing, however; it kept the suspense to the end.—Mrs. J. A. Dostal, Ideal theatre, Omaha, Neb.—Neighborhood patronage.

**The Girl Who Dared,** with Edythe Sterling.—A good Western picture.—Verner Hicks, Family theatre, Marion, Ill.—General patronage.

## Robertson-Cole

**Occasionally Yours,** with Lew Cody.—Great picture. Could use his features every day and make money.—C. E. Smith, United theatre, St. Cloud, Minn.—Neighborhood patronage.

**The Wonder Man,** with Georges Carpentier.—Extra high-class feature. Played this one two days to packed house and every patron was well pleased.—Henry Turner, Empress theatre, Missoula, Mont.—General patronage.

**The Sage Brush Hamlet,** with William Desmond.—A Western subject. Good. Equal to any Hart made.—Hackett & Krauss, Hackett's theatre, Port

Dead Men Tell No Tales

Gibson, Miss.—Neighborhood patronage.

**The Bottom of the World,** with a special cast.—Don't get stung like I did. Should be sold as a film, not as a feature. Could all go on three reels, but ran a feature with it. Don't advance price.—W. H. Gilfillan, Lotus theatre, Red Lake Falls, Minn.—Neighborhood patronage.

**Who's Your Servant?** with Lois Wilson.—Here's a feature that did a big business and greatly surprised me, as every film salesman in the territory knocked it.—Henry Turner, Empress theatre, Missoula, Mont.—General patronage.

**Uncharted Channels,** with H. B. Warner.—A very good picture. People very much pleased. Warner is a good bet. Photography very good.—C. E. Smith, United theatre, St. Cloud, Minn.

## Select

**The Broken Melody,** with Eugene O'Brien.—Everybody more than pleased. —S. E. Brooks, Bell theatre, Kansas City, Mo.

**Whispers,** with Elaine Hammerstein. —Very weak for Elaine Hammerstein. We had very good business but patrons were not pleased.—Paul L. Shew, Wonderland theatre, Clinton, Ind.—General patronage.

**The Valley of Doubt,** with a special cast.—A dandy snow picture. Accurate in detail. Photography excellent. Characters true. Will get the money, and better still, it will please.—Jack Cairns, Brooklyn theatre, Detroit, Mich.—Neighborhood patronage.

**The Flapper,** with Olive Thomas.—Good, but Miss Thomas will hurt her reputation for popularity in these silly nonsense plays. At least patrons at our theatre think so.—Mrs. J. A. Dostal, Ideal theatre, Omaha, Neb.—Neighborhood patronage.

JACK HOXIE
Star of the Arrow serial "Thunderbolt Jack" doing a willrogers with his trusty lariat.

**Whispers,** with Elaine Hammerstein. —A very uninteresting picture. Miss Hammerstein has ability of a real actress but this picture lowers her in the estimation of many of her admirers.—Strombo & Nemic, Auditorium theatre, Stillwater, Minn.—Neighborhood patronage.

**Piccadilly Jim,** with Owen Moore.—Let this one alone. Pleased no one. —S. E. Brooks, Bell theatre, Kansas City, Mo.

**The Country Cousin,** with Elaine Hammerstein.—Fair house with a great deal of extra advertising. Pleased about 70 per cent. Subtitles are good, but situations in the picture are so old they are funny. Select should do better by this star.—A. N. Miles, Eminence theatre, Eminence, Ky.

**Youthful Folly,** with Olive Thomas.—Not much of a story, but did a good business, as star is a favorite here. Will take good where star is known.—R. R. Hess, Marion theatre, Edna, Tex.—Neighborhood patronage.

**The Woman God Sent,** with Zena Keefe.—Story, plot and direction good. No knockout, but a picture that pleased all the grown-ups. No picture for the children.—Mrs. J. A. Dostal, Ideal theatre, Omaha, Neb.—Neighborhood patronage.

**Sooner or Later,** with Owen Moore. —Star unknown here. Picture rather draggy. Poor crowd.—A. N. Miles, Eminence theatre, Eminence, Ky.

**Youthful Folly,** with Olive Thomas.—Very, very poor feature. Nothing to it. —C. Hales, Rivoli theatre, Alton, Ia.—Neighborhood patronage.

**Youthful Folly,** with Olive Thomas.—Big business to a pleased 100 per cent of the people. Miss Thomas, without a bit of doubt, the best looking star on the screen. Her personality is in a class by itself. Play this if you want big money.—Mrs. J. A. Dostal, Ideal theatre, Omaha, Neb.—Neighborhood patronage.

## United Artists

**The Mollycoddle,** with Douglas Fairbanks.—Fairbanks' best picture. Played to capacity business four days.—E. E. Smith, United theatre, St. Cloud, Minn. —Neighborhood patronage.

**Romance,** with Doris Kenyon.—An adorable picture, I think, but unless yours is a high-class patronage it will not be appreciated. It is different from other pictures because Doris Kenyon is such a finished and different actress from the screen stars one is accustomed to seeing. She seems to live the part she plays and not just register it. I wish she would make more pictures. She has art.—Jean Lightner, Regent theatre, Alameda, Cal.—Neighborhood patronage.

**Down on the Farm,** a Mack Sennett production.—A scream from title to finish. Never saw a better pleased audience at advanced prices.—C. Hales, Lyric theatre, Orange City, Ia.—Neighborhood patronage.

**When the Clouds Roll By,** with Douglas Fairbanks.—Douglas gets me real business in hot weather. This is not his best, only fair.—Herman Blomeke, Opera House, Springfield, Minn.—Home patronage.

**His Majesty the American,** with Douglas Fairbanks.—Good drawing card and an excellent production in every respect. Doug. is as popular as ever here.—T. C. Shipley, Essaness theatre, Rushville, Neb.—Small town patronage.

## Universal

**Shipwrecked Among Cannibals,** with a special cast.—Some interesting scenes and will appeal to many. Broke my house record for two days.—M. Cassin, Fourth Street theatre, Moberly, Mo.—Transient patronage.

**Under Northern Lights,** with a special cast.—Pleased to excellent Saturday business.—L. M. Browne, Majestic theatre, Ponca City, Okla.

**The Virgin of Stamboul,** with Priscilla Dean.—An exceptionally good picture. Very pleasing and entertaining. Packed 'em in for two-day run.—Henry Sanders, Strand theatre, Mattoon, Ill.—General patronage.

**Shipwrecked Among Cannibals.**—It's an odd picture, but will clean up. Greatest week's business in history of house was done by more than $2,000.—M. Curtis, Doric theatre, Kansas City, Mo. —Transient patronage.

**The Adorable Savage,** with Edith Roberts.—A very big picture of Edith Roberts. The scenes above reproach. Truly wonderful. Worth the price of admission itself. Miss Roberts' acting of the best she ever did for Universal. —Mrs. J. A. Dostal, Ideal theatre, Omaha, Neb.—Neighborhood patronage.

**Gun Fighting Gentleman,** with Harry Carey.—The character of a Western that most people like. Carey is a good one, and my patrons compliment his pictures.—George E. Simmons, Avonia theatre, Avon, Ill.—Neighborhood patronage.

**The Great Air Robbery,** with Ormer Locklear.—Stood them in line and turned them away on this. Pleased 90 per cent, which is all you can ask. Boost it if you book it, and box office will make good.—J. H. Vaughan, New Orpheum theatre, Maquoketa, Ia.—Critical patronage.

**Under Crimson Skies,** with Elmo Lincoln.—A fair picture, but seemed to get away nicely. The star appears to advantage.—Marrie Reichman, Palace theatre, St. Louis, Mo.—Neighborhood patronage.

**Her Five Foot Highness,** with Edith Roberts.—A pleasing picture. Business fair.—Peter Krauth, Denison theatre, Denison, Ia.—Neighborhood patronage.

**Overland Red,** with Harry Carey.—A wonderful picture with Carey at his best. A big money getter.—Chester Ember, Miners theatre, Collinsville, Ill.—Transient patronage.

**The Red Lane,** with Frank Mayo.—Best, very best work of Frank Mayo for Universal. Good business and pleased all. Very good photography and direction. Out door scenes wonderful.—Mrs. J. A. Dostal, Ideal theatre, Omaha, Nebr —Neighborhood patronage.

**The Great Air Robbery,** with Ormer Locklear.—Picture is pleasing though the photography is a bit dark. Did a large business.—M. Freeland, Ashland theatre, St. Louis, Mo.—Neighborhood patronage.

DEAD MEN TELL NO TALES

## Vitagraph

**The Island of Regeneration,** with Antonio Moreno.—I booked this picture and gave a 9 a. m. show to every business man in town. Sent special advertising to the farmers. Opened up at 7:30 and the S. R. O. was up at 8 p. m. Still they came and waited in line. Broke all house records at advanced prices. Pleased from 6 to 60. If you don't book it you are passing up one of the biggest money-getters on the market. A picture that appeals to all classes.—Ellis Irvin, Cozy theatre, Newkirk, Okla.—Neighborhood patronage.

**The Vengeance of Durand,** with Alice Joyce.—A good one and holds interest. Business good.—Peter Krauth, Denison theatre, Denison, Ia.—Neighborhood patronage.

**The Golden Shower,** with Gladys Leslie.—As usual, Gladys Leslie is in a good picture. Drawing power small however. —E. E. Bonham, Bonham theatre, Prairie du Sac, Wis.—Neighborhood patronage.

**The Darkest Hour,** with Harry Morey. —Drew better than we expected and pleased.—A. N. Miles, Eminence theatre, Eminence, Ky.

**The Courage of Marge O'Doone,** with a special cast.—Excellent picture. Many came to see this the second time. Showed to record business two days.—L. M. Browne, Majestic theatre, Ponca City, Okla.

**The Gray Towers Mystery,** with Gladys Leslie.—Fairly good program picture, but did not draw well. Star is clever and she does good work.—George E. Simmons, Avonia theatre, Avon, Ill. —Neighborhood patronage.

**Slaves of Pride,** with Alice Joyce.—It is of no advantage to an exhibitor to book this picture. Very ordinary and too much padding. Ought to be a five-reeler instead of a seven.—E. E. Bonham, Bonham theatre, Prairie du Sac, Wis.—Neighborhood patronage.

**The Gray Towers Mystery,** with Gladys Leslie.—Light attendance account of weather. Lost money on picture, though all of Leslie's productions have been very good.—Hardin Ent. Co., Odeon theatre, Hardin, Mo.—General patronage.

**Human Collateral,** with Corinne Griffith.—Vitagraph pictures lack pep and punch. This star is good, but her pictures are usually flat. This one didn't draw.—A. N. Miles, Eminence theatre, Eminence, Ky.

**The Island of Regeneration,** with Antonio Moreno.—Too much of the nude. Not a good picture for a small town. These pictures are what call for censors. Well acted and good photography.—R. R. Hess, Marion theatre, Edna, Tex.—Neighborhood patronage.

**The Midnight Bride,** with Gladys Leslie.—A pleasing play with a charming little actress. She ought to be pushed to the front and be starred in big productions. Business unusually good.—E. E. Bonham, Bonham theatre, Prairie du Sac, Wis.—Neighborhood patronage.

**The Courage of Marge O'Doone,** with a special cast.—Absolutely the best special we have ever shown. Capacity business for two days. We are using all of Vitagraph's productions. — Berryman Bros., Lyric theatre, Bartlesville, Okla. —Neighborhood patronage.

**The Gamblers,** with Harry T. Morey. —One of Morey's best. Patrons said so. Business light on account of hot weather. —George E. Simmons, Avonia theatre, Avon, Ill.—Neighborhood patronage.

**Human Collateral,** with Corinne Griffith.—Played this star with a musical act and had good attendance. Patrons well pleased. Star is popular here.—E. E. Bonham, Bonham theatre, Prairie du Sac, Wis.—Neighborhood patronage.

## Specials

**Love's Protege,** (Pioneer) with Ora Carew.—Fine. Can boost it. I booked this on short notice and did not get any lobby display. Business was off on that account. Don't see why the exchange misses the advertisement in a case of this kind as it sure knocks business.—William Thacher, Royal theatre, Salina, Kans.

**Bubbles,** (Pioneer) with Mary Anderson.—Best comedy-drama out this year. —C. E. Smith, United theatre, St. Cloud, Minn.—Neighborhood patronage.

**When Arizona Won,** with a special cast.—Good picture. Everybody pleased. —W. H. Hannan, Strand theatre, Kingsport, Tenn.—Small town patronage.

**The Woman He Chose,** (Fine Arts) with a special cast.—Direction, cast, story, every detail makes this the perfect picture. Played to a record breaking business. Grab this one.—L. Schindler, Schindler's theatre, Chicago, Ill.—Neighborhood patronage.

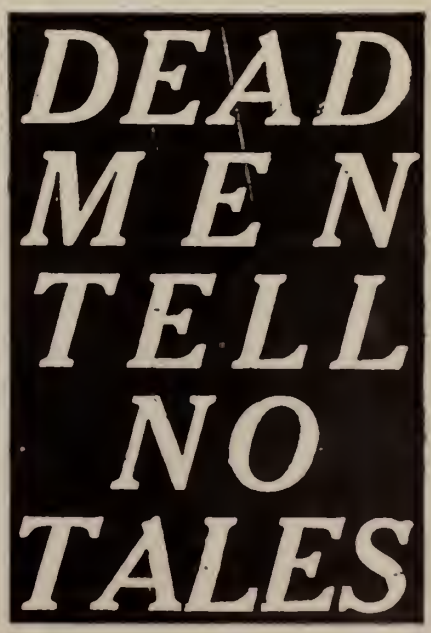
## Serials

**Hidden Dangers,** (Vitagraph) with Joe Ryan and Jean Paige.—Very few of our patrons like this serial, although it is gotten up well for the kind that it is. There is no hero to get enthused over. Run seven episodes. Business not near like **The Silent Avenger.**—Chancellor Bros., Dreamland theatre, Arcanum, O. —Neighborhood patronage.

**The Lost City,** (Warner Bros.) with Juanita Hansen.—**The Lost City** doubled our Saturday business. Positively the biggest money maker that any exhibitor can book.—Sponsler and Goldstein, New Centre theatre, Kansas City, Mo.—Neighborhood patronage.

LUCILLE HAS A HI COST PROBLEM FOR JOHNNY

**Lucille Ricksen and Johnny Jones in a scene from "Edgar Takes the Cake" a Booth Tarkington story directed for Goldwyn by Mason N. Litson.**



## USE THIS BLANK

**Box Office Reports Tell the Whole Story.**

**Join in This Co-operative Service Report Regularly on Pictures You Exhibit And Read in The Herald Every Week What Pictures Are Doing for Other Exhibitors**

**Fill in this blank now and send to Exhibitors Herald, 417 S. Dearborn St., Chicago.**

Title .....

Star .....

Producer .....

Remarks .....

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Title .....

Star .....

Producer .....

Remarks .....

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Exhibitor .....

Name of Theatre.....

Transient or Neighborhood Patronage .....

City .....

State .....

**The Lost City** (Warner Bros.), with Juanita Hansen.—**The Lost City** enabled me to build up my Tuesday business equal to that of Saturday. Am very well pleased with results.—A. F. Dove, Star theatre, Hamilton, Wash.—Neighborhood patronage.

**The Red Glove** (Universal), with Marie Walcamp.—This is a first class serial. Full of pep. My patrons liked it just fine.—Joseph F. Spangler, Globe theatre, Beaver, Okla.—General patronage.

**The Whirlwind,** (Republic) with a special cast.—Very good serial, but serials don't go. People want to see the whole thing at once.—C. E. Smith, United theatre, St. Cloud, Minn.—Neighborhood patronage.

**The Vanishing Dagger,** (Universal) with Eddie Polo.—All Polo pictures have made money for this theatre except this one. On eighth episode now. No pulling power at all. Not enough Western in it. Less kids than on any other serial ever run.—J. E. Earll, Crystal theatre, Davenport, Ia.—General patronage.

**The Invisible Hand,** (Vitagraph) with Antonio Moreno.—Vitagraph's serials have never failed to pull a house for us on Saturday nights. Now on seventh episode with good attendance even on rainy nights. This serial leaves the audience guessing and pulls them back the next night.—Robinson & Lewis, Gaiety theatre, Starke, Fla.—Small town patronage.

**The Tiger Trail,** (Pathe) with Pearl White.—This is a good serial. Pleased all my patrons. Good attendance throughout the whole serial. Exhibitors will make no mistake in booking this serial. —Joseph F. Spangler, Globe theatre, Beaver, Okla.—General patronage.

**The Vanishing Dagger,** (Universal) with Eddie Polo.—Best serial I have ever played. Starting out with enormous business.—John Gaetner, Retina theatre, St. Louis, Mo.

## Short Subjects

**His Only Father,** (Pathe) with Harold Lloyd.—Good single reeler. Lloyd takes well here. Fair business.—G. F. Rediske, Star theatre, Ryegate, Mont.—Small town patronage.

**Petticoats and Pants,** (Arrow) with Hank Mann.—Great comedy. Do as much business with their comedies as we do on features.—C. E. Smith, United theatre, St. Cloud, Minn.—Neighborhood patronage.

**Cut the Cards,** (Pathe) with Snub Pollard.—Unusually good number in this one reel series.—A. N. Miles, Eminence theatre, Eminence, Ky.

**Lunatics and Politics,** (Reelcraft) with Alice Howell.—Good clean cut comedy. Pleased all. Can't go wrong on them. Full of new stunts.—J. E. Earll, Crystal theatre, Davenport, Ia.—General patronage.

*Communications regarding condition of film, service conditions, rental prices, etc., should be mailed separately. Reports for this department must be confined to the actual drawing power record of productions.*

**Jiggs in Society,** (Christie) with Johnny Ray.—The best business we have had for months at increased prices. Played with a good feature. Would advise not to book all of this series as the first is merely a novelty and won't stand up the second time.—E. E. Bonham, Bonham theatre, Prairie du Sac, Wis.—Neighborhood patronage.

**Uneasy Feet,** (Comedyart) with a special cast.—A novel comedy which certainly did not cost much to produce. Scenic is good, but novelty part borders on the ridiculous and is not entertaining. Comedyart not coming up to expectations.—T. C. Shipley, Essaness theatre, Rushville, Nebr.—Small town patronage.

**Pollard Comedies,** (Pathe) with a special cast.—Snub Pollard and his little dusky companion are a good drawing card. Best single reel comedies we can get.—Chancellor Bros., Dreamland theatre, Arcanum, O.—Neighborhood patronage.

**A Twilight Baby,** (First National) with Lloyd Hamilton. Did a good business and everybody pleased.—R. R. Hess, Marion theatre, Edna, Tex.—Neighborhood patronage.

**The Grocery Clerk,** (Vitagraph) with Larry Semon.—This is a great comedy. Semon gets the business.—Berryman Bros., Lyric theatre, Bartlesville, Okla. —Neighborhood patronage.

**The Eternal Triangle,** (Universal) with a canine cast.—The most clever animal comedy I have ever shown. Will stand return date.—Geo. E. Simmons, Avonia theatre, Avon, Ill.—Neighborhood patronage.

**Dull Care,** (Vitagraph) with Larry Semon.—A good two reel comedy. Brought many laughs. Good house.—G. F. Rediske, Star theatre, Ryegate, Mont.—Small town patronage.

**His Naughty Wife,** (Fox) with a special cast.—Sunshine comedies will bring them to your theatre. They are proving a knockout for us.—C. T. Metcalf, Opera House, Greenfield, Ill.—Small town patronage.

**An Eastern Westerner,** with Harold Lloyd.—A knockout that pleased from 6 to 60. If you haven't a solid roof, don't book this picture. It's a roof raiser. One that they'll come back to see.—Ellis Irvin, Cozy theatre, Newkirk, Okla.—Neighborhood patronage.

DEAD MEN TELL NO TALES

# "THE GUMPS"

## ANDY AND MIN

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## CHAMPION GLOOM CHASERS OF THE WORLD

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# THEY PUT THE MOVE IN MOVIES

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ILLINOIS AND INDIANA

## CELEBRATED PLAYERS FILM CORP.

207 So. Wabash Ave.
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FFEA

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# GENUINE THRILLER

ILLINOIS AND INDIANA

## CELEBRATED PLAYERS FILM CORP.

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# THE PICTURES
## Your
## Patrons Demand

ILLINOIS AND INDIANA

Released By

**CELEBRATED PLAYERS FILM CORP.** 207 So. Wabash Ave. CHICAGO

Federated Film Exchanges of America Inc.

FFEA

# "Screen Snapshots"

All the following stars in this one reel

Christie Comedy Company at work

Enid Bennett

Mary Mac Laren

**Nazimova**

D.W. Griffith — Sets for Intolerance demolished

**Mary Pickford**

Douglas McLean & Doris May

Rosemary Theby & Allan Sears

Sessue Hayakawa & Dagmar Godowsky

**Douglas Fairbanks**

The greatest single reel release ever offered

Issued every other week

BOOK IT TO-DAY!

ILLINOIS AND INDIANA

## CELEBRATED PLAYERS FILM CORP.

207 So. Wabash Ave.
CHICAGO

Federated Film Exchanges of America Inc

FFEA

CINCINNATI'S THRIVING EQUIPMENT HOUSE

Two views of Dwyer Bros. and Company supply store which was recently taken over by Messrs. Bugie, Dieckmann and Weigel. They handle seat covers, spot lights, lobby frames, railings, electric ticket registers and with four men on the road. pretty nearly cover the U. S. A.

# Gollos Enterprises of Chicago Gets Equity Films for Illinois and Indiana

## "Whispering Devils" With Conway Tearle Scheduled for First Publication With "She Played and Paid" As the Second

Gollos Enterprises, of which A. M. Gollos is president, has acquired the franchise in Equity Pictures Corporation for Illinois and Indiana. The deal was closed by A. J. Mack of the producing concern.

The initial publication will be "Whispering Devils," a six-reel Conway Tearle feature. The second issue will be "She Played and Paid."

### Home Office to Cooperate

By the terms of the contract there will be the closest cooperation between the national office and Equity's Chicago franchise holder, it is said, with a similar unity of effort between both companies and the exhibitor. Plans are being worked out in detail to make this three-cornered combination of distributor, exchange and exhibitor one of perfect harmony.

Mr. Gollos was selected as Equity's franchise holder, it is declared, because of his success as a showman and distributor covering fifteen years of business in several states.

Gollos has been in the motion picture industry since 1905, and in the course of a few years acquired a chain of theatres in Illinois that were known, it is said, for their clean and public spirited policy. He released his theatre interests some years ago to distribute features, his last production being "The Birth of a Race."

### Twenty-eight Men on Road

Gollos at present has twenty-eight men on the road working on one single picture, "The Birth of a Race." His idea of selling is that the sale of a picture to the exhibitor does not end with the signing of the contract, but includes advertising, exploitation and all other aids for the exhibitor.

As a result of the Equity deal, Gollos has taken new offices at 110 South State street and has doubled his staff. The keynote of the new Equity branch in Chicago will be service to the exhibitor, and not merely sales, it is claimed.

In the course of the next month, the states of Illinois and Indiana will see launched a large advertising and publicity campaign.

To satisfy the demands of his exhibitors to the full, the Equity offices of Chicago have arranged to supply every showman with all accessories—paper, cuts, ideas, etc., on the Equity pictures and to give personal attention to the success of Equity pictures in every house and territory.

STATE RIGHTS BUYERS

SUSPENSE
THRILLS
MYSTERY
ROMANCE
LOVE
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REVENGE
SACRIFICE
MOTHER LOVE
HUMAN
AND
HEART
INTEREST

THE VICTIM

HAS A BIG EXPLOITATION TIE-UP

INTERESTING STORY
SOUL-STIRRING ACTION
BEAUTIFUL SETTINGS
PERFECT PHOTOGRAPHY
100% FEATURE

C. B. C. FILM SALES CORP, 1600 Broadway, New York

AN INDEPENDENT EXCHANGE

# "IF IT'S BIG, WE HAVE IT!"

(ASK THE EXHIBITORS WHO PLAY OUR FEATURES)

A SPECIAL EVERY TWO WEEKS

FOUR WINNERS

WM. HAMILTON OSBORNE'S
SENSATIONAL STORY

## "THE BOOMERANG"

HENRY B. WALTHALL and HELEN JEROME EDDY

CLARA KIMBALL YOUNG

IN HER LATEST AND GREATEST PRODUCTION

## "FOR THE SOUL OF RAFAEL"

MARY ANDERSON

--IN--

## "BUBBLES" (THAT'S FOR JOY)

A Comedy Drama Your Patrons Will Thank You For

E. K. LINCOLN

IN HIS LATEST SUPER SPECIAL

## "THE INNER VOICE"

All Records Broken at the Broadway Theatre, New York

BOOKING NOW

TELEPHONE HARRISON 8157

## GREATER STARS PRODUCTIONS

Inc.

CLYDE ELLIOTT, Gen. Mgr.

537 SOUTH DEARBORN

# CHICAGO TRADE EVENTS

*Reported by "Mac"*

We note that F. J. Flaherty, manager for the Unity Photoplays exchange is all fussed up for the big Fall rush. Got a new ribbon and had the derby (late '18 model) run through a cleansing process, besides two pair of russet kicks, recently discharged from slumbering in one of Uncle Sam's Q. M. warehouses. Thata boy, Frankie, let's get started.

* * *

Upon returning from a recent week end spent in Rogers Park, Al Normal of the Special Pictures exchange was kept busy explaining to his many exhibitor customers how he landed that solitary eel which has been hibernating in the waters of the "Irish Sea," which bound the eastern shores of R. P., for the past century or so. Al claims it to be a rare catch, being known to fishologists as the "wild eel." Al is right, so would you be—if you was as blind as that eel, with all those cute little mermaids gavotting about the beach from morn 'till eve.

* * *

Herbert Belford, sales manager for the Neal Hart features which are being state righted by the Independent Films Association, returned from his recent swing around the eastern territory and tells us the various eastern exchange managers called upon are clamoring for the new Neal Hart productions.

* * *

At the recent election held by the local theatrical and film post of the American Legion, Louis Jaffe of the Doll-Van exchange was elected sergeant at arms. Nice work, Louis, watch your step—here's your chance to make some of those 2nd Loocys "make it snappy" and that "tenshun" stuff.

* * *

Manager Mandel of the Security Pictures exchange at 207 South Wabash Avenue, has realized such splendid success with their two features, "Husbands and Wives" and "Captivating Mary Carstairs," that it looks as though Max Dreifus will have to handle the exhibitors while Manager Mandel takes a trip East to pick up a few more moneymakers.

* * *

For the past ninety days Max Cutler has been associated with the local Masterpiece exchange. Nearly due for a pension. Some record at that, though.

* * *

With the announcement of "Youth's Desire" for their first October release, the Interstate Film Service are in a substantial way to maintain the policy of Lee Herz, president of this exchange, to give the exhibitors of this section three independent features releases a month. The recent release of "The Blind Love," written by Max Marcin and produced by Gerald F. Bacon, established a more than enviable record at the Harper theatre according to L. Weil, manager of this theatre, who "recommends it to all." With those three Rex Ray features holding up so splendidly, looks like the Interstate exchange is in for a busy and prosperous season.

* * *

Bruce Godshaw should worry about the rising cost of upkeep with that acre or so of Kimberly diamond mine he has anchored to his chest. If Bruce ever makes a subdivision of that glistener he can pal around with Morgan, Rockefeller, Vanderbilt and the rest of those Wall Street "paupers."

* * *

With gasoline prices rising skyward, young Johnny Mednikow of the Celebrated Players exchange has a scheme to beat the oil magnates. Keeps the ol' Lizzie locked up in the coal bin for a spell. We'll try that John. Our thanks for the tip.

* * *

Meet M. B. Raub, special representative of Independent Films Association, Consumers building. Mr. Raub isn't only new on the Independent staff, but also in the motion picture industry. He is breaking into his course at Purdue university for a year so as to get a flying start in the game. He probably is wise, for a million books wouldn't put him "hep" to the ins and outs of the industry.

* * *

Hay fever or some other such ailment is having a long run over at Educational's offices. Manager I. Maynard Schwartz has been endeavoring for the past months to shake a summer cold without much success. Nevertheless he keeps in high spirits—not the kind that might be surmised—for, he reports, he has just signed the Chicago Orpheum circuit houses and other Illinois theatres for the "Babe" Ruth picture.

* * *

George De Kruif, who resigned some time ago as publicity representative at the local Robertson-Cole office, is now aiding Jack Grauman, manager of Metro, grab off some newspaper space. George must be coining the money these days, as well as working night and day, for he also is assisting on two other jobs. A real hound for work.

* * *

Speaking of hounds for work, Harry Rice, who has been down state breaking house records with "Shipwrecked Among Cannibals," can tell you something about manual labor. Harry was "putting over" the "Cannibal" picture at the Majestic theatre, Peoria. He found a window that would serve well for display purposes but the dirt had been gathering on it for the last decade. Unable to find a window washer Harry got a bucket of water, a few old rags and with plenty of pep, went to work. So bright did the glass shine, reports Harry, that it had a magnetic effect—all house records shattered.

* * *

Joe Koppel, who has been house manager at Barbee's Loop theatre since its opening, has resigned. Joe issued no late announcement of his future plans.

* * *

Roy Lockett has joined the sales staff of Vitagraph. Fred Aiken, manager, has assigned him to the Wisconsin territory. Suppose he will be visiting the boys at Milwaukee frequently.

* * *

Mrs. E. M. Eberman, the live wire exhibitor, or exhibitress, or exhibitrix—now which—who keeps an open house at Batavia for all the salesmen, visited the offices of Exhibitors Herald last week. Mrs. Eberman didn't stay long and she wasn't in an altogether happy frame of mind, for she had a 10:30 engagement with the dentist. Ouch!

* * *

Joe Roderick, general sales manager of the Kay Bee Film Distributing Company of Milwaukee, was in the Windy City last week making purchases. He took back "The Window Opposite" with him. Joe likes to converse on the merits of Milwaukee as a prospering metropolitan city, but, nevertheless, he is not very convincing, for he always comes to Chicago when he wants something real badly.

* * *

Friends of V. F. De Lorenzo, booker at Celebrated Players, are much concerned over his actions one night last week. V. F. was last seen at 2 a. m., rather late for such a little fellow. When seen at that hour several strangers were following him trying to cultivate him. However, nobody found out where he got it.

* * *

Incorporation papers have been received by I. Van Ronkel and he announces that his new exchange, in which he is interested with Maurice Fleckles, will be known as Favorite Players Film Corporation. Van already has two salesmen on the job—Clarence Phillips and G. Rhodes. Louise Glaum's "Love and Justice" will be the first issue.

* * *

Carlinsville has a new theatre, Paul's Marvel, and it is some house, according to S. Keely, salesman for Superior Screen Service, who attended the opening. Keely said the initial attraction drew the largest crowd that ever had attended a show in Carlinsville. Looks like the Pauls were having success thrust upon them. One feature of the new theatre is the drop in the auditorium floor which is said to be the greatest in parts hereabouts.


DEAD MEN TELL NO TALES



human Harry Carey says

THE busiest little animal on the whole desert is—the gopher. Take a tip from him when you want something—and gopher it.

—*Watch for "SUNDOWN SLIM!"*

And there is a live-wire exhibitor down in Gary, also. Joe Lyon of the Fox Exchange was out there the other day looking over Nick Bikos' redecorated Cosmo theatre. Joe was saying that Nick wanted a sign in front of his theatre that would knock the inhabitants "cold," so to speak. But there is an ordinance there limiting the size of electrical displays. So Nick, according to Joe, got busy with members of the city council and now he has the largest sign in the town. These exhibitors are some shrewd boys.

* * *

Carl Harthill, manager of Reelcraft, is back from his fishing trip. It might be well to mention that Carl is as silent as a mouse about the affair. Wonder why?

* * *

Pathe has a new salesman and they say he makes the dust fly. Very congenial is A. W. Friemel who will be seen down in the Indiana territory. A. W. isn't a stranger as he formerly was with Paramount.

* * *

Over at Unity in the back office occupied by Frank J. Flaherty, manager, there was quite a commotion the other day. Frank couldn't be found. The only thing visible in the room was a great stack of papers in the center of the floor. From this stack popped Frank's head with a great big smile across his face. "Just deluged in Harry Carey contracts," he shouted.

* * *

A happy exhibitor in Chicago is Hillard Campbell, who operates the Roosevelt and Elmwod theatres at Oak Park, Ill. Beaming all over, he visited the office of P. A. Bloch, manager of the local Paramount exchange, and revealed the fact that Paramount Week resulted in triple business for his theatres. When Campbell took over the Elmwood theatre it was close to the bottom, he said. He booked in eleven solid weeks of Paramount pictures—66 pictures—and put the house on its feet.

* * *

There are 5,000 Paramount boosters out at the Great Lakes Naval Training Station, north of Chicago. H. P. Wolfberg, district manager of Paramount, arranged to give the jackies a treat by sending out a special print of "Humoresque" under auspices of the *Chicago Evening American*. The gobs voted Paramount all to the good.

* * *

H. P. Wolfberg, central district manager of Famous Players-Lasky Corporation, has returned from Minneapolis after closing a tremendous deal with Ruben & Finklestein, owners of one of the biggest chains in the Northwest.

* * *

A number of Chicago neighborhood houses are beginning their new contracts with Paramount for showing "first runs" in their respective neighborhoods. M. C. Wells starts his new contract as a first run Paramount exhibitor in the Vista theatre, 47th and Cottage Grove; 20th Century, 47th & Prairie, and the New Park, 51st and Calumet. A. Powell's Rex theatre, 6848 South Racine, also becomes a first run Paramount theatre.

* * *

Visiting exhibitors attending the annual convention of the United Theatrical Protective League at Minneapolis will find a hearty welcome from the Famous Players-Lasky Corporation's forces in that city. Augmenting the Minneapolis exchange personnel in the "receiving line" at Minneapolis will be Harris P. Wolfberg, district manager, who will go from Chicago to Minneapolis for the convention to take up with a number of Northwest exhibitors any problems which they are facing and place at their command the facilities of the Paramount organization. Oscar A. Doob, district exploitation man for Paramount, will be in Minneapolis to confer on several big campaigns in prospect for the Minneapolis territory.

* * *

L. A. Rozelle had the trade around to see Lew Cody's latest Robertson-Cole film, "Occasionally Yours," last Thursday. L. A. is an amiable host and the boys all like to take advantage of his invitation.

* * *

Just how Babe Ruth "swats the pill" over the outfield fences is being demonstrated at the Majestic theatre this week, much to the delight of local baseball fans. The pictures were secured at a recent New York Yankees and Cleveland Indians game, when Babe, as usual slammed out a homer.

## DIRECTING PICTURES FOR FEDERATED EXCHANGES

**Joseph de Grasse and Ida May Park, who are directing Bessie Love for Andrew J. Callaghan Productions to be distributed by Federated.**

# "TRUMPET ISLAND"

## A TOM TERRISS PRODUCTION

***From the Story by* GOUVERNEUR MORRIS**

***Edited by* LILLIAN *and* GEORGE RANDOLPH CHESTER**

It is an ill wind that gives the supreme dramatic fillip to this simple, powerful story. It is of a girl, forced into unhappy marriage; of a man, drunk with sudden millions. They should have mated, but barriers of money stood between.

The girl went for a honeymoon trip in the clouds, the man to a lonely island to make himself over. Disaster overtook the girl, but instead of the death she craved, it gave her life and true happiness in the arms of a man of her choice—on Trumpet Island. A virile narrative, natural, fascinating, impressively scened, brilliantly enacted.

VITAGRAPH

ALBERT E. SMITH, President

E. C. JENSEN, central supervisor for Goldwyn, came from St. Louis last week to confer with Felix F. Feist, vice-president and director of exchanges, at the Chicago office. Business, however, sent him directly back to the state of "show me."

* * *

Doll-Van Film Corporation has withdrawn its contracts and pictures from Hallmark and is back at its old headquarters at 207 South Wabash. D. M. VANDAWALKER, JR., manager, is in New York in the interests of the company.

* * *

JOHN E. MEDNIKOW of Celebrated, is cursing the weather. It rains when it shouldn't and the sun shines when he doesn't care. Mednikow is a fight fan and no real fight fan would have missed the Dempsey-Miske go at Benton Harbor on Labor Day. But John had to, for he couldn't propel his Lizzie beyond Gary.

* * *

GEORGE JOHNSTON, manager of the Lincoln theatre at Sterling, Ill., is a proponent of the tie-up. He weathered all competition during Goldwyn week from September 6 to 11. He accomplished this by issuing 5,000 four-page sheets giving his week's program. Advertisements from the merchants paid the entire cost of printing and mailing the sheets. Mr. Johnston had the co-operation of HARRY S. LORCH of the Goldwyn office.

* * *

When you phone the Educational Exchange, specify which SCHWARTZ you wish to speak with, for WILLIAM M., brother of I. MAYNARD, the manager, is now on the sales staff covering Central Illinois. WILLIAM STERN also has joined the force and is assigned to Southern Illinois.

* * *

S. A. DELSON has rejoined Pathe as booker after an absence of a year. S. A. is quite particular, it would seem, waiting until the other boys do all the dirty work necessitated by moving and then coming back with a white collar and a silk shirt.

* * *

DAVID PADORR, who is the Merit Film Corporation, is reviving George Beban's "The Italian," and Sessue Hayakawa's "The Typhoon," in Illinois and Indiana. The production will go into Loop theatre about October 1.

* * *

Film men who have been around Peoria recently declare that Ascher Brothers' new Palace theatre is taking on color for its opening next month.

* * *

SID GOLDMAN showed the trade the first Associated Producers' production, Thomas Ince's "Homespun Folks," at the Vitagraph projection room Sept. 9. The picture had its first Chicago run at the Pantheon on the same day, where the audiences received it very favorably.

* * *

"Madame X," the Goldwyn production starring Pauline Frederick, is being held over for its second week at Barbee's Loop theatre. W. S. Barbee announces that the house records have been broken already.

Ask JOE LYON at Fox about his fistic experiences. Joe never was a fighter, at least he doesn't look like he would get very mad, but he once was on the managerial end. WALTER LITTLE was the lightweight that met them all under Joe's guidance. If Walter hadn't taken the count four times Joe might be wearing diamond rings and studs, a checked suit and a highly colored waistcoat by now. If you want to brush up on the ring game just ask Joe.

* * *

Sam Schaefer, who conducts the Vitagraph projection room in the Film building, announces the proud fact that he is the father of a handsome young son. EXHIBITORS HERALD extends congrats. to Mrs. S., Mr. S. and Samuel, Jr.

## Pathe Is to Formally Open Office Sept. 20

### Manager Aschmann Planning To Install New Fixtures Within a Week

Pathe's new Chicago exchange will be opened formally during the week of September 20. W. A. Aschmann, manager, is pushing the work of installing the fixtures and other appointments so that everything will be in readiness for the occasion.

For several weeks Pathe has occupied its new quarters in South Wabash avenue, but the salesmen and office force have been somewhat inconvenienced by the lack of furniture and by the presence of workmen about the building. The new furniture was installed during the week of September 13.

Manager Aschmann is enthusiastic over the record of his sales staff. He declares that his salesmen are making great progress in signing up the new series of Harold Lloyd comedies, the first of which, "High and Dizzy," has had its advance showing in the Rose, Boston, Alcazar, Randolph, Rialto and Orpheum theatres.

A trade showing on "The Riddle: Woman," Geraldine Farrar's initial picture for Associated Exhibitors, was held on Tuesday, September 14, at the Pantheon theatre.

Manager Aschmann also announces that Pathe's pictures of the Olympic games were the first to arrive in Chicago, the beat being accomplished when the reels were delivered from New York via the air route.

## New Theatre in Oklahoma

CAPITOL HILL, OKLA.—Bids for the building of a $30,000 motion picture theatre in Capitol Hill are being received by Sam Corporal, who has been running an airdome motion picture theatre in Capitol Hill since May 14. The airdome is located at 225 West C street. The new theatre will be built just west of the present airdome on the north side of C street between Robinson and Harvey avenues.

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"THE MAN BEHIND THE BRUSH"
Artistic Photomats, Mechanical Scenic Displays, Cut-outs, Signs and Banners
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Motion Picture Cameras at cash saving prices. Special professional discounts on UNIVERSALS.
Immediate delivery on all models. DeBrie, DeFranne, Pathe and many others demonstrated in our showroom. Send for our complete catalog at once, free on request.
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1044 CAMP ST., NEW ORLEANS, LA. 255 NO. 13TH ST., PHILADELPHIA PA. 64 W. RANDOLPH ST., CHICAGO, ILL.

# Guide to Current Pictures

STATE RIGHTS ISSUES | SPECIAL PRODUCTIONS

## AMERICAN FILM COMPANY

*Distributed Through Pathe Exchanges.*

**FLYING "A" SPECIALS**

"Eve in Exile," seven reels, with Charlotte Walker.
"The Valley of Tomorrow," five reels, with William Russell.
"The Honey Bee," six reels, with Margarita Sylva.
"Dangerous Talent," five reels, with Margarita Fisher.
"Slam Bang Jim," five reels, with William Russell.
"The Thirtieth Piece of Silver," five reels, with Margarita Fisher.
"The House of Toys," six reels, with Seena Owen.
"Peggy Rebels," five reels, with Mary Miles Minter.
"The Week End," five reels, with Milton Sills.
"A Live-Wire Hick," five reels, with Wm. Russell.
"A Light Woman," five reels, with Helen Jerome Eddy.

## ARROW FILM CORPORATION

"Fool's Gold," six reels, with Mitchell Lewis.
"The Law of Nature," with Vincent Coleman.
"When the Desert Smiled," five reels, with Neal Hart.
"The Mysterious Mr. Browning," five reels, with Walter Miller.
"The Profiteer," six parts, with Alma Hanlon.
"The Sunset Princess," five parts, with Marjorie Daw.
"Miss Arizona," five parts, with Gertrude Bondhill.
"Wolves of the Street," six reels, with Cobb and Johnson.
"The Desert Scorpion," six reels, with Cobb and Johnson.
"The Chamber Mystery," five reels.
"Circumstantial Evidence," five reels.
"The Wall Street Mystery," five reels.
"The Unseen Witness," five reels.
"The Trail of the Cigarette," five reels.
"The Bromley Case," five reels.
"Woman's Man," five reels, featuring Romaine Fielding.
"Love's Protege," five reels, featuring Ora Carew.
"The Black Lagoon," five reels, with all-star cast.
"The Golden Trail," five reels.
"Bachelor Apartments," five reels, with Georgia Hopkins.
"Tex," feature series, five reels.

**ARROW-HANK MANN COMEDIES**

One issued every other week.

**MURIEL OSTRICHE PRODUCTIONS**

Two-reel comedies, one each month.

**BLAZED TRAIL PRODUCTIONS**

One issued every other week.

**LONE STAR WESTERNS**

One every other week.

**ARROW-NORTHWOOD DRAMAS**

"The Strangers," two reels.
"Breed of the North," two reels.
"A Fight for a Soul," two reels.
"Beloved Brute," two reels.
"Quicksands," two reels.
"Border River," two reels.
"In the River" two reels.
"Three and a Girl," two reels.
"Raiders of the North," two reels.
"Looking Up Jim," two reels.
"A Knight of the Pines," two reels.
"The Man of Brawn," two reels.

## ASSOCIATED EXHIBITORS

*Distributed through Pathe Exchanges*

Oct. 3—"The Riddle Woman," six reels, with Geraldine Farrar.

## ASSOCIATED PRODUCERS

Sept. 12—"Homespun Folks," Thomas H. Ince production with Lloyd Hughes.
Sept. 26—"The Leopard Woman," J. Parker Read, Jr., production, with Louise Glaum.

## C. B. C. FILM SALES

"The Victim," state rights feature, six reels.

## CELEBRATED PLAYERS FILM CORPORATION

**GUMPS CARTOON COMEDIES**

"A Quiet Day at Home."
"Andy Plays Golf."
"Andy On a Diet."
"Andy's Wash Day."
"Andy's Night Out."
"Andy and Min at the Theatre."
"Andy Visits the Osteopath."
"Andy on Skates."
"Andy's Mother-in-Law Pays Him a Visit."
"Andy's Inter-Ruben Guest."
"Andy Redecorates a Flat."
"Andy the Model."
"Accidents Will Happen."
"Militant Min."
"Andy Fights the H. C. L."
"Ice Box Episodes."
"Wim and Wigor."
"Equestrian."
"Andy, the Hero."
"Andy's Picnic."
"Andy, the Chicken Fancier."
"Andy, the Actor."
"Andy on the Beach."
"Pleasure Bent."
"At Shady Rest."

## EDUCATIONAL FILMS CORPORATION OF AMERICA

*Distributed through Educational Film Exchanges, Inc.*

**CHESTER COMEDIES, TWO REELS**

"Four Times Foiled."
"An Overall Hero."
"The Big Show."

**CHRISTIE COMEDIES, TWO REELS**

"Kiss Me, Caroline." (Bobby Vernon.)
"A Seaside Siren." (Fay Tincher.)
"Out for the Night." (Eddie Barry.)
"Seven Bald Pates." (Bobby Vernon.)
"Don't Blame the Stork." (Harry Gribbon.)

**TORCHY COMEDIES, TWO REELS**

"Torchy." (Johnny Hines.)
"Torchy Comes Through." (Johnny Hines.)
"Torchy in High." (Johnny Hines.)

**MERMAID COMEDIES, TWO REELS**

"A Fresh Start." (Jimmie Adams.)
"Duck Inn." (Lloyd Hamilton.)
"Dynamite." (Lloyd Hamilton.)
"Nonsense." (Jimmie Adams.)

**SPECIALS**

"Modern Centaurs."
"Valley of 10,000 Smokes."
"Babe Ruth—How He Knocks His Home Runs."

**ROBERT C. BRUCE "SCENICS BEAUTIFUL," ONE REEL**

"Solitude."
"Falling Waters."
"The Hope of Adventure."
"The Great Mirror."
"The Log of Laviajera."
"The Song of the Paddle."
"Wanderlust."
"Solitude."
"The Castaway."
"By Schooner to Skagway."

**CHESTER-OUTING SCENICS, ONE REEL**

"Adam and Eve In the Andes."
"Wanted, An Elevator."
"Pigs and Kava."
"Dreams Come True."
"Fire!"
"Bear With Us."
"Pyrennes and Wooden Legs."
"Take in Boarders."
"One Drop Was Enough."
"Old Buddha's Maze."
"Some More Samoa."
"Woolly Bits and Monkey Hits."
"The Tamer the Wilder."
"The Trail to Wedontearewhere."
"Too Much Overhead."
"Seven League Booters."

**SCREENICS, SPLIT REEL**

"Troubadours of the Sky" and "Infant Icebergs."
"Forbidden Fanes" and "Barks and Skippers."
"Horseshoe and Bridal Veil" and "In a Naturalist's Garden."
"Duck Days" and "Foam Fantasies."
"Great American Yawn" and "Getting His Angora."
"Chosen Waters" and "South Sea Naiads."
"They All Turned Turtle" and "Family Trees."

## EQUITY PICTURES

"Silk Husbands and Calico Wives," six reels, with House Peters.
"For the Soul of Rafael," six reels, with Clara Kimball Young.
"Keep to the Right," six reels, with Edith Taliaferro.
"Whispering Devils," seven reels, with Conway Tearle.

## FAMOUS PLAYERS-LASKY CORP

**PARAMOUNT-ARTCRAFT PICTURES**

June 27—"Sick Abed," five reels, with Wallace Reid.
June 27—"Sand," five reels, with William S. Hart.
July 4—"Sins of St. Anthony," five reels, with Bryant Washburn.
July 4—"Away Goes Prudence," five reels, with Billie Burke.
July 11—"Let's Be Fashionable," five reels, MacLean and May.
July 11—"Ladder of Lies," five reels, with Ethel Clayton.
July 18—"Homer Comes Home," five reels, with Charles Ray.
July 25—"The Fourteenth Man" five reels, with Robert Warwick.
July 25—"The World and His Wife," five reels (Cosmopolitan Production).
Aug. 1—"The Fighting Chance," six reels, with special cast.
Aug. 8—"Prince Chap," six reels, with Thomas Meighan.
Aug. 8—"Crooked Streets," five reels, with Ethel Clayton.
Aug. 15—"The White Circle," five reels, Maurice Tourneur production.
Aug. 15—"What Happened to Jones," five reels, with Bryant Washburn.
Aug. 22—"Guilty of Love," five reels, with Dorothy Dalton.
Aug. 29—"Hairpins," five reels, with Enid Bennett.
Sept.—"The Right to Love," seven reels, with Mae Murray.
Sept.—"The Village Sleuth," five reels, with Charles Ray.
Sept.—"Lady Rose's Daughter," five reels, with Elsie Ferguson.
Sept.—"What's Your Hurry?" five reels, with Wallace Reid.
Sept.—"Humoresque," six reels, with Alma Rubens.
Sept.—"Half an Hour," five reels, with Dorothy Dalton.
Sept.—"Civilian Clothes," five reels, with Thos. Meighan.
Sept.—"Little Miss Rebellion," five reels, with Dorothy Gish

## FIDELITY PICTURES COMPANY

"The Married Virgin," six reels.
"Frivolous Wives," six reels.

## FILM MARKET, INC.

"The House Without Children," seven reels, with Richard Travers.

## FIRST NATIONAL EXHIBITORS' CIRCUIT, INC.

"A Day's Pleasure," with Charles Chaplin.
"The Greatest Question" (D. W. Griffith production).
"Two Weeks," six reels, with Constance Talmadge.
"Even as Eve," seven reels, with Grace Darling.
"The Turning Point," five reels, with Katherine MacDonald.
"The River's End," six reels (Marshall Neilan Production).
"The Fighting Shepherdess," with Anita Stewart.
"The Inferior Sex," with Mildred Harris Chaplin.
"The Family Honor," a King Vidor feature.
"The Idol Dancer," a D. W. Griffith production.
"The Woman Gives," with Norma Talmadge.
"Polly of the Storm Country," with Mildred Harris Chaplin.
"Don't Ever Marry," six reels, a Marshall Neilan Production.
"The Love Expert," with Constance Talmadge.
"Passion's Playground," six reels, with Katherine MacDonald.
"The Yellow Typhoon," with Anita Stewart.
"Yes or No," with Norma Talmadge.
"Go and Get It," Marshall Neilan production.
"The Jack Knife Man," a King Vidor production.
"What Women Love," five reels, with Annette Kellerman.
"The Notorious Mrs. Lisle," five reels, with Katherine MacDonald.
"The Scoffer," seven reels, an Allan Dwan production.
"45 Minutes from Broadway," with Charles Ray.
"Harriet and the Piper," five reels, with Anita Stewart.
"The Splendid Hazard," six reels, with Henry Walthall.
"The Perfect Woman," with Constance Talmadge.
"Married Life," five reels, with Mack Sennett cast.
"Smilin' Through," five reels, with Norma Talmadge.
"The Master Mind," six reels, with Lionel Barrymore.

## FORWARD FILM DISTRIBUTORS, INC.

"Youth's Desire," five reels.

## FOX FILM CORPORATION

### FOX SPECIALS

"The White Moll," with Pearl White.
"If I Were King," with William Farnum.
"The Skywayman," with Lt. Ormer Locklear.
"While New York Sleeps," with All Star Cast.
"The Face at Your Window," with All Star Cast.
"My Lady's Dress," with All Star Cast.
"Over the Hill to the Poorhouse," with All Star Cast.
"A Connecticut Yankee in King Arthur's Court," with All Star Cast.

### WILLIAM FARNUM SERIES

"Drag Harlan."
"The Scuttlers."

### PEARL WHITE SERIES

"The Thief."
"The Tiger's Cub."
"The Mountain Woman."

### TOM MIX SERIES

"The Untamed."
"The Texan."
"Prairie Flowers."

### WILLIAM RUSSELL SERIES

"The Man Who Dared."
"The Challenge of the Law."
"The Iron Rider."

### SHIRLEY MASON SERIES

"Merely Mary Ann."
"Chin Toy."
"The Girl of My Heart."

### GEORGE WALSH SERIES

"From Now On."
"Number 17."
"The Plunger."

### 20TH CENTURY BRAND

"Firebrand Trevison," with Buck Jones.
"The Husband Hunter," with Eileen Percy.
"The Little Grey Mouse," with Louise Lovely.
"Sunset Sprague," with Buck Jones.
"Beware of the Bride," with Eileen Percy.
"The Rangers," with Buck Jones.

### FOX NEWS

Twice a week.

### SUNSHINE COMEDIES

"Mary's Little Lobster."
"A Waiter's Wasted Life."
"His Wife's Caller."
"Farmyard Follies."
"Chase Me."
"The Cow Punchers."
"Home Sweet Home."
"Napoleon."
"The Song Birds."
"Hot Dogs."
"The Merry Cafe."
"The Tailor Shop."
"The Brave Toreador."
"The Politicians."
"The High Cost of Living."
"Cleopatra."
"Flap Jacks."

### CLYDE COOK COMEDIES

"Kiss Me Quick."
"The Huntsman."

## GARSON PRODUCTIONS

"Midchannel," five reels, with Clara Kimball Young.
"Hush," five reels, with Clara Kimball Young.

## MURRAY W. GARSSON

"A Dream of Fair Women."

## GOLDWYN PICTURES CORPORATION

### GOLDWYN STAR PRODUCTIONS

"Dangerous Days," seven reels, Eminent Authors Special.
"Trimmed with Red," five reels, with Madge Kennedy.
"The Woman and the Puppet," seven reels, with Geraldine Farrar.
"The Silver Horde," seven reels, Rex Beach Special.
"Out of the Storm," five reels, Eminent Authors Special.
"Jes' Call Me Jim," five reels, with Will Rogers.
"The Great Accident," five reels, with Tom Moore.
"The Slim Princess," five reels, with Mabel Normand.
"Roads of Destiny," five reels, with Pauline Frederick.
"Double-dyed Deceiver," five reels, with Jack Pickford.
"The Truth," five reels, with Madge Kennedy.
"Scratch My Back," five reels (Eminent Authors).
"Officer 666," five reels, with Tom Moore.
"Cupid, the Cowpuncher," five reels, with Will Rogers.
"Man Who Had Everything," five reels, with Jack Pickford.
"Girl With the Jazz Heart," five reels, with Madge Kennedy.
"It's a Great Life," five reels, (Eminent Artists).
"The Return of Tarzan," five reels, with Gene Pollar.
"Going Some," five reels, Rex Beach production.
"Cupid the Cowpuncher," five reels, with Will Rogers.
"The North Wind's Malice," five reels, Rex Beach production.
"The Penalty," five reels, with Lon Chaney.
"Earthbound," seven reels, with All Star Cast.
"Stop Thief," five reels, with Tom Moore.

### FORD EDUCATIONAL WEEKLY

"Having a Circus."
"'Air'-istocracy."
"In the Glory of the Past."
"Between Friends."
"For the Future."

### CAPITOL COMEDIES

"The Little Dears," two reels, with Carter De Havens.
"A Sure Cure," two reels, with Carter De Havens.

### BENNISON STAR SERIES

"High Pockets," five reels, with Louis Bennison.
"A Misfit Earl," five reels, with Louis Bennison.

### GOLDWYN-BRAY PICTOGRAPHS

"In Far Away New Zealand."
"Girl Pottery Makers of the Caribbeans."
"Taos Indians."

## GREIVER'S EDUCATIONAL

"Colossus of Roads."
"The Spirit of the Birch."
"Suds."
"Precisely as Polly."
"Legend of the Corn."
"Jupiter's Thunderbolt."

## GROSSMAN PICTURES, INC.

"Face to Face," six parts, with Marguerite Marsh.

## HALLMARK PICTURES CORP.

### FAMOUS DIRECTORS SERIES

"A Veiled Marriage," five reels, with Anna Lehr.
"Carmen of the North," five reels, with Anna Bos.
"Chains of Evidence," five reels, with Anna Lehr and Edmund Breese.
"Wits vs. Wits."

### HALLMARK-BURTON KING PRODUCTIONS

"The Discarded Woman," five reels, with Grace Darling and Rod La Rocque.
"Love or Money," five reels, with Virginia Lee.
"The Common Sin," five reels, with Grace Darling and Rod La Rocque.

### SPECIAL PRODUCTIONS

"False Gods," eight reels, with Grace Darling.

## W. W. HODKINSON CORPORATION

*Distributed through the Pathe Exchange.*

### ARTCO PRODUCTIONS

"The Capitol," six reels, with Leah Baird.
"Cynthia-of-the-Minute," six reels, with Leah Baird.

### ZANE GREY PICTURES, INC.

"Desert Gold," seven reels, with E. K. Lincoln.
"Riders of the Dawn," six reels.

### BENJAMIN B. HAMPTON PRODUCTIONS

"The Westerners," seven reels, with Roy Stewart.
"The Sagebrusher," seven reels, by Emerson Hough.

### J. PARKER READ, JR., PRODUCTIONS

"The Lone Wolf's Daughter," seven reels, with Louise Glaum.
"Sex," seven reels, with Louise Glaum.
"Love Madness," seven reels, with Louis Glaum.

### DEITRICH-BECK, INC.

"The Bandbox," six reels, with Doris Kenyon.
"The Harvest Moon," six reels, with Doris Kenyon.

### DIAL FILM CO. PRODUCTIONS

"King Spruce," seven reels, with Mitchell Lewis.

### LOUIS TRACY PRODUCTIONS

"The Silent Barrier," six reels, with Sheldon Lewis.

### ROBERT BRUNTON PRODUCTIONS

"$30,000," five reels, with J. Warren Kerrigan.
"The Dream Cheater," five reels, with J. Warren Kerrigan.
"No. 99," five reels, with J. Warren Kerrigan.
"The Green Flame," five reels, with J. Warren Kerrigan.

### NATIONAL-BILLIE RHODES PRODUCTIONS

"The Blue Bonnet," six reels, with Billie Rhodes.

### JOSEPH LEVERING PRODUCTIONS

"His Temporary Wife," six reels, with Special Cast.

## HALL-ROOM BOYS PHOTOPLAYS, INC.

June 10—"Misfortune Hunters"
June 24—"Back on the Farm."
July 8—"Stung Again."
July 22—"Wild, Wild, Women!"
Aug. 5—"Some Champs."
Aug. 19—"Clever Cubs."

## JANS PICTURES, INC.

"Love Without Question," seven reels, with Olive Tell.
"Nothing a Year," seven reels, with Olive Tell.
"A Woman's Business," six reels, with Olive Tell.

## JUNGLE COMEDIES

"Caught With the Goods."
"Stopping Bullets."
"Circus Bride."
"Perils of the Beach."

## VICTOR KREMER PRODUCTIONS

"Little Shoes," five reels.
"Stripped of a Million," five reels.
"Strife," five reels.

## METRO PICTURES CORPORATION

### METRO SPECIALS

"The Best of Luck," six reels, with All-Star Cast.
"The Cheater," six reels, with Mae Allison.
"Parlor, Bedroom and Bath," six reels, with all-star cast.
"The Misfit Wife," six reels, with Alice Lake.
"Held in Trust," six reels, with May Allison.
"The Chorus Girl's Romance," six reels with Viola Dana.
"The Hope," six reels with All Star Cast.
"The Price of Redemption," six reels, with Bert Lytell.
"The Saphead," six reels, with Crane-Keaton.
"Clothes," six reels, with All Star Cast.

### NAZIMOVA PRODUCTIONS

"Stronger Than Death," six reels, with Nazimova.
"The Heart of a Child," seven reels, with Nazimova.
"Billions," six reels, with Nazimova.
"Madame Peacock," seven reels, with Nazimova.

### MAURICE TOURNEUR PRODUCTIONS

Sept. 16—"The Great Redeemer," six reels, All Star Cast.

### S. L. PRODUCTIONS

"Love, Honor and Obey," six reels, with All Star Cast.

### ROBERT HARRON PRODUCTIONS

"Coincidence," six reels, with Robert Harron.

### C. E. SHURTLEFF PRODUCTIONS

"The Mutiny of Elsinore," six reels, with All Star Cast.
"The Star Rover," six reels, with All Star Cast.

### TAYLOR HOLMES PRODUCTIONS

"Nothing But the Truth," six reels.
"The Very Idea," six reels, with Taylor Holmes.
"Nothing But Lies," six reels, with Taylor Holmes.

### HOPE HAMPTON PRODUCTIONS

"A Modern Salome," six reels.

## PATHE EXCHANGE, INC.

### PATHE SPECIAL FEATURES

Apr. 25—"Rio Grande," seven reels, with Rosemary Theby.
June 6—"The Little Cafe," five reels, with Max Linder.

### FRANK KEENAN PRODUCTIONS

Feb. 29—"Smoldering Embers," five reels, with Frank Keenan.
May 2—"Dollar for Dollar," five reels, with Frank Keenan.

### EDGAR LEWIS PRODUCTIONS

Feb. 1—"Other Men's Shoes," seven reels.
May 30—"Sherry," seven parts, with Pat O'Malley.
Aug. 29—"Lahoma," seven reels.

### ALBERT CAPELLANI PRODUCTIONS, INC.

Mar. 7—"In Walked Mary," five reels, with June Caprice.

### J. STUART BLACKTON PRODUCTIONS

June 20—"Passers-By," six reels, with Herbert Rawlinson.
July 18—"Man and His Wife," six reels, with Herbert Rawlinson.
Sept. 5—"House of the Tolling Bell," six reels, with Bruce Gordon and May McAvoy.
Oct. 10—"Forbidden Valley," six reels, with Bruce Gordon and May McAvoy.

### J. D. HAMPTON PRODUCTIONS

July 4—"A Broadway Cowboy," five reels, with William Desmond.
Aug. 1—"One Hour Before Dawn," six reels, with H. B. Warner.
Aug. 15—"The Girl in the Web," six reels, with Blanche Sweet.
Sept. 12—"Felix O'Day," five reels, with H. B. Warner.
Sept. 26—"Object—Matrimony," five reels, with Blanche Sweet.

### HOBART HENLEY PRODUCTIONS

Nov. 2—"The Gay Old Dog," six reels, with John Cumberland.
May 9—"The Miracle of Money," five reels, with Margaret Saddon.

## PIONEER FILM CORP.

"Bubbles," five reels, with Mary Anderson.
"Dr. Jekyll and Mr. Hyde," five reels, with Sheldon Lewis.
"Were Is My Husband?" five reels, with Jose Collins and Godfrey Tearle.

## REALART PICTURES

### SPECIAL FEATURES

"Soldiers of Fortune" (Dwan), seven reels.
"The Mystery of the Yellow Room" (Chautard), six reels.
"The Luck of the Irish" (Dwan), six reels.
"Deep Purple," seven reels, R. A. Walsh production.
"The Law of the Yukon," six reels, Chas. Miller production.
"The Soul of Youth," six reels, a Taylor production.

### STAR PRODUCTIONS

"The Stolen Kiss," five reels, with Constance Binney.
"Sinners," five reels, with Alice Brady.
"Nurse Marjorie," five reels, with Mary Miles Minter.
"Jenny Be Good," five reels, with Mary Miles Minter.
"Miss Hobbs," six reels, with Wanda Hawley.
"A Cumberland Romance," six reels, with Mary Miles Minter.
"A Dark Lantern," five reels, with Alice Brady.
"39 East," five reels, with Constance Binney.
"Sweet Lavender," five reels, with Mary Miles Minter.

## REELCRAFT PICTURES

### BILLY WEST COMEDIES

"Foiled," two reels.
"The Dodger," two reels.
"Masquerader," two reels.
"Brass Buttons," two reels.
"Hard Luck," two reels.
"Beauty Shop," two reels.
"The Artist," two reels.
"Going Straight," two reels.
"What Next?" two reels.
"That Dreamer," two reels.
"Hands Up," two reels.

### TEXAS GUINAN WESTERNS

"Not Guilty," two reels.
"Letters of Fire," two reels.
"Outwitted," two reels.
"My Lady Robin Hood," two reels.
"The Wildcat," two reels.
"The Night Rider," two reels.
"The White Squaw," two reels.
"A Moonshine Feud," two reels.
"The Desert Vulture," two reels.
"The Girl of the Rancho."

### ALICE HOWELL COMEDIES

"A Wooden Legacy," two reels.
"Her Bargain Day," two reels.
"Her Lucky Day," two reels.
"Cinderella Cinders."
"Rubes and Romance," two reels.
"Lunatics in Politics," two reels.
"Good Night, Nurse," two reels.
"Convict's Happy Bride," two reels.
"Squirrel Time," two reels.

### WILLIAM FRANEY COMEDIES

"The Paper Hanger," one reel.
"The Water Plug," one reel.
"The Glutton," one reel.
"The Hasher," one reel.
"Hard Cider," one reel.
"Tarred and Feathered," one reel.
"Play Hookey," one reel.
"Professor," one reel.
"Getting His Goat," one reel.
"Fixing Lizzie," one reel
"Dry Cleaned," one reel.
"Kidnapper," one reel.
"The Snitch," one reel.
"Moonshiner," one reel.
"Number 13," one reel.
"The Pest," one reel.
"Pile Driver," one reel.
"Undressed Kid," one reel.

### GALE HENRY COMEDIES

"Chicken a la King," two reels.
"Don't Chase Your Wife," two reels.
"Her First Flame," two reels.
"Pants," two reels.
"Her Honor the Scrublady," two reels.
"Stung," two reels.

### ROYAL COMEDIES

Aug. 15—"Buggins," two reels, with Leon Errol.
Aug. 30—"Snakes," two reels, with Billy B. Van.
Sept. 15—"The Plucky Hoodoo," two reels, with Billy B. Van.
Sept. 30—"Where Are Your Husbands?" two reels, with Billy B. Van.
Oct. 15—"When the Cat's Away," two reels.

**MILBURN MORANTI COMEDIES**

"His Wedding Day," two reels.
"The Kick," two reels.
"Love, Where Art Thou?" two reels.
"Installment Plan," two reels.
"Wild, Wild West," two reels.
"Simp and Satan," two reels.
"Jealousy," two reels.
"Bungalow Bungle," two reels.
"Barber Shop Gossip," two reels.
"Double Trouble," two reels.
"Lazy Lem," two reels.

**MATTY ROUBERT**

"She's a Vamp," two reels.
"Circus Days," two reels.

## ROBERTSON-COLE PICTURES

**SUPERIOR PICTURES**

"The Brand of Lopez," five reels, with Sessue Hayakawa.
"Bright Skies," five reels, with Zasu Pitts.
"Devil's Claim," five reels, with Sessue Hayakawa.
"Notorious Mrs. Sands," five reels, with Bessie Barriscale.
"Uncharted Channels," five reels, with H. B. Warner.
June 20—"Heart of Twenty," five reels, with Zasu Pitts.

**SPECIALS**

"The Fortune Teller," seven reels, with Marjorie Rambeau.
"The Wonder Man," seven reels, with Georges Carpentier.
"Li Ting Lang," fice reels, with Sessue Hayakawa.
"Moon Madness," six reels, with All-Star Cast.
Aug. 1—"Life's Twist," six reels, with Bessie Barriscale.
Aug. 15—"Arabian Knight," five reels, with Sessue Hayakawa.
Aug. 29—"Big Happiness," seven reels, with Dustin Farnum.
Sept. 12—"Occasionally Yours," six reels, with Lew Cody.

**MARTIN JOHNSON PICTURES**

"Lonely South Pacific Missions."
"Recruiting in the Solomons."
"City of Broken Old Men."
"Marooned in the South Seas."

**ADVENTURE SCENICS**

"Sheep O'Leavenworth."
"Sons of Salooskin."
"Ghosts of Romance."
May 2—"Outlaw of Wilderness," one reel.
May 16—"The Lone Trapper," one reel.

**SUPREME COMEDIES**

"Take Doctor's Advice."
"Oh, You Kid!"
May 30—"Letty's Lost Legacy," one reel.
June 6—"Becky Strikes Out," one reel.

## LEWIS J. SELZNICK ENTERPRISES

**SELZNICK PICTURES**

*Distributed by Select Exchanges.*

"The Shadow of Rosalie Byrnes," five reels, with Elaine Hammerstein.
"Out of the Snows," five reels, with Ralph Ince.
"The Man Who Lost Himself," five reels, with William Faversham.
"The Flapper," five reels, with Olive Thomas.
"Whispers," five reels, with Elaine Hammerstein.
"The Valley of Doubt," five reels, with special cast.
"The Desperate Hero," five reels, with Owen Moore.
"The Servant Question," five reels, with William Collier.
"The Figurehead," five reels, with Eugene O'Brien.
"Panthea," five reels, with Norma Talmadge.
"Darling Mine," five reels, with Olive Thomas.
"The Point of View," five reels, with Elaine Hammerstein.
"The Poor Simp," five reels, with Owen Moore.

**SELECT PICTURES**

*Distributed by Select Exchanges.*

"Faith of the Strong," five reels, with Mitchell Lewis.
"Isle of Conquest," five reels, with Norma Talmadge.
"The Last of His People," five reels, with Mitchell Lewis.
"She Loves and Lies," six reels, with Norma Talmadge.
"The Seeds of Vengeance," five reels, with Bernard Durning.
"Just Outside the Door," five reels, with Edith Hallor.

**SELZNICK NEWS**

One reel weekly.

**HERBERT KAUFMAN MASTERPIECE**

"A Good Fellow," one reel.
"Content," one reel.
"Pity the Poor," one reel.
"Society Bad-Man," one reel.
"Dictionary of Success," one reel.
"A Certain Rich Man," one reel.
"The Battler and the Bottler," one reel.
"Who Threw the Brick?" one reel.
"Johnnie," one reel.
"Little Red Riding Hood," one reel.

**NATIONAL PICTURES**

*Distributed by Select Exchanges*

"Just a Wife," five reels, with special cast.
"Blind Youth," five reels, with special cast.
"The Invisible Divorce," five reels, with special cast.
"Marooned Hearts," five reels, with Conway Tearle.
"Out of the Snows," five reels, with Ralph Ince.

**REPUBLIC PICTURES**

*Distributed by Republic Exchanges.*

"Mr. Wu," five reels, with special cast.
"Baby," five reels, with special cast.
"Mountain Madness," five reels, with special cast.

**KINOGRAMS**

Twice a Week News Reel.

**PRIZMA PICTURES**

"Death, Where Is Thy Sting?" one reel.

## D. N. SCHWAB PRODUCTIONS

"Fickle Women," five reels, state right feature.

*Mile after mile of*

EASTMAN FILM

is exposed and developed each month at the Research Laboratories, so that through continuous practical tests we may be sure that the quality squares with the Eastman standard.

*Eastman Film never has an opportunity to be anything but right.*

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### TYRAD PICTURES, INC.

"And the Children Pay," seven reels, with Garrett Hughes.
"Your Wife and Mine," five reels.
"Human Passions," five reels.
"The Red Viper," six reels, with Garett Hughes.
"It Happened in Paris," five reels.
"Broken Hearts," five reels.
Johnny Dooley Comedies, two reels, monthly.

### UNITED ARTISTS CORPORATION

Sept. 1—"His Majesty, the American," eight reels, with Douglas Fairbanks.
Oct. 20—"Broken Blossoms," six reels, D. W Griffith production.
Dec. 29—"When the Clouds Roll By," six reels, with Douglas Fairbanks.
Jan. 18—"Pollyanna," six reels, with Mary Pickford.
Apr. 25—"Down on the Farm" (Sennett). five reels.
May 23—"Romance,' eight reels, with Doris Keane.
June 13—"Mollycoddle," six reels, with Douglas Fairbanks.
June 27—"Suds," five reels. with Mary Pickford.
Sept. 5—"The Love Flower," seven reels, D. W. Griffith production.

### UNIVERSAL FILM MFG. COMPANY

#### UNIVERSAL FEATURES

May 3—"Bullet Proof," five reels, with Harry Carey.
May 10—"Girl in Room 29," five reels, with Frank Mayo.
May 24—"The Path She Chose." five reels. with Anna Cromwall.
May 31—"Everything But the Truth," five reels, Lyons and Moran.
June 14—"A Tokio Tiren," five reels, with Tsuru Aoki.
June 21—"Alias Miss Dodd." five reels. with Edith Roberts.
June 28—"Human Stuff," five reels, with Harry Carey.
July 12—"The Red Lane," five reels. with Frank Mayo.
July 19—"The Girl in the Rain." five reels, with Ann Cornwall.
July 26—"La La Lucille," five reels, with Lyons and Moran.
Aug. 16—"Under Northern Lights." five reels, with Virginia Faire.
Aug. 23—"Blue Streak McCoy." five reels, with Harry Carey.
Sept. 6—"In Folly's Trail," five reels, with Carmel Myers.

#### JEWEL PRODUCTIONS

"The Right to Happiness," eight reels, with Dorothy Phillips.
"Forbidden," six reels, with Mildred Harris.
"Blind Husbands," seven reels, with Eric Stroheim.
"The Virgin of Stamboul," seven reels, with Priscilla Dean.
"Under Crimson Skies," six reels, with Elmo Lincoln.
"The Breath of the Gods," six reels. with Tsuru Aoki.
"The Devil's Pass Key," seven reels, with special cast.
"Once to Every Woman," six reels, with Dorothy Phillips.

### VITAGRAPH

#### ALICE JOYCE SPECIAL PRODUCTIONS

"The Sporting Duchess," seven reels.
"Dollars and the Woman," six reels.
"The Prey," six reels.

#### EARLE WILLIAMS PRODUCTIONS

"Captain Swift," five reels.
"A Master Stroke," five reels.
"The Purple Cipher," five reels.

#### CORINNE GRIFFITH PRODUCTIONS

"Human Collateral," five reels.
"Deadline at Eleven," five reels.
"The Garter Girl," five reels.
"Bab's Candidate," five reels.
"The Whisper Market," five reels.

#### HARRY T. MOREY PICTURES

"The Sea Rider," five reels.
"The Gauntlet," five reels.

#### VITAGRAPH SUPER-FEATURES

"The Courage of Marge O'Doone." seven reels (James Oliver Curwood).
"Trumpet Island," seven reels, all-star cast (Tom Terriss Production).

#### LARRY SEMON COMEDIES

"The Head Waiter," two reels.
"The Grocery Clerk," two reels.
"The Fly Cop," two reels.
"School Days." two reels.
"Solid Concrete," two reels.
"The Stage Hand," two reels.

#### JIMMY AUBREY COMEDIES

"The Decorator," two reels.

### CURRENT SERIALS

ARROW, "Thunderbolt Jack," with Jack Hoxie.
ARROW, "Lightning Bryce." with Ann Little and Jack Hoxie.
ARROW, "The Lurking Peril," with Anne Luther and George Lurpin.
ARROW. "The Fatal Sign." with Claire Anderson.
FOX, "Bride Thirteen," with All Star Cast.
HALLMARK, "The Screaming Shadow," with Ben Wilson and Neva Gerber.
PATHE, "Daredevil Jack," with Jack Dempsey.
PATHE, "Trailed by Three." with Frankie Mann and Stuart Holmes.
PATHE, "Ruth of the Rockies," with Ruth Roland.
PATHE, "The Third Eye," with Warner Oland and Eileen Percy.
PATHE, "Pirate Gold," with G. B. Seitz and Marg. Courtot.
REPUBLIC Pictures, "The Whirlwind." with Chas. Hutchinson.
UNIVERSAL, "The Moon Riders," with Art Acord.
UNIVERSAL, "The Vanishing Dagger," with Eddie Polo.
VITAGRAPH, "The Silent Avenger," with William Duncan.
VITAGRAPH, "Hidden Dangers," with Joe Ryan and Jean Paige.
VITAGRAPH, "The Veiled Mystery," with Antonio Moreno.


# NOTICE

Because of conditions beyond our control, we cannot guarantee deliveries for about two months on

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## THE GLIFOGRAPH CORPORATION

280 Broadway New York City

To The National Board of Review of Motion Pictures,
70 Fifth Avenue, New York City.

Dear Sirs:

Received pamphlet containing subjects from April 1, 1918, to April 1, 1919. Worth ten times its price. Enclosed find check for $1.50 for lists for coming year and back catalogs.

Thanking you,

Respectfully,
COALVILLE OPERA HOUSE.

The above letter received from an exhibitor in a mining town is typical of letters from exhibitors everywhere who bought, last year, the Board's catalog of selected films. There is now ready for distribution a later issue of this catalog **(which contains no advertising matter)** entitled:

## "A Garden of American Motion Pictures"

covering pictures seen by the Board, April 1, 1919-December 31, 1919.

**Price 25 Cents**

Previous issues of this catalog listing older pictures are also available; and monthly lists which serve to keep the "Garden" up to date may be had for an annual subscription of one dollar.

Both catalogs and monthly lists give release date (in many cases this year's), title, distributor, number of reels, "star," a brief characterization, and the source when drawn from standard or current literature. Especial suitability for young people, aged 12-16, or of any age, is also indicated.

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Can't you imagine the complications that would come to an innocent young thing like her?